PICTORIAL REVIEW

for December

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WOMEN

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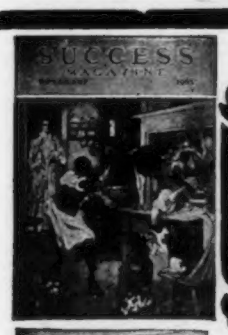

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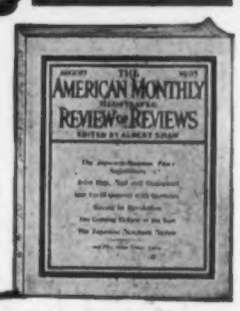

TO THE PUBLIC

We strongly recommend these special offers as the best which, in our many years' experience in the subscription business, we have ever been able to offer to the public. We hope that everyone reading this advertisement, especially our thousands of old customers throughout America, will take advantage of these Special Offers before they expire. Only a few can be shown here, but **OUR COMPLETE 44-PAGE CATALOGUE**, containing all subscription offers and much valuable information for magazine readers, will be sent **FREE** upon request. **BETTER WRITE FOR IT TO-DAY.** It is sure to interest you. Yours sincerely, J. M. HANSON.

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Any customer sending me **THREE** combinations (except for Ladies' Home Journal offer) may have **FREE** and sent to any address desired, any magazine mentioned in Class A below. Your **OWN** club and **TWO** other clubs make the **THREE.**

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CLASS A

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National Magazine	1 "	1.00
Pearson's	1 "	1.00
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Vim	1 "	1.00
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Pearson's	2.00	1.50
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American Boy	2.00	1.50
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Success	2.00	1.50
McCall's	2.00	1.35
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(THE TWO ONE FULL YEAR)

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for 1906

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All the issues of The Youth's Companion for the remaining weeks of 1905, the Thanksgiving and Christmas Double Numbers. The Companion **"Military" Calendar** for 1906, printed in twelve colors and gold. Address all orders to

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American Illustrated Magazine 1.00
Four Track News 1.00
Or any magazine of Class A
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Success Magazine $1.00
Country Calendar 3.00
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World's Work 3.00
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McCall's Magazine ..... .50
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Success Magazine $1.00
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Or **International Studio**
My Price $4.50

Success Magazine $1.00
Outing 3.00
Or any magazine of Class B
American Boy (or **Vim**)..... 1.00
Or any magazine of Class A
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My Price $3.75

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World's Work 3.00
Cosmopolitan 1.00
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World's Work $3.00
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McClure's Magazine	1.00	All Story Magazine	1.00
Everybody's Magazine	1.50	Munsey's (or Argosy)	1.00
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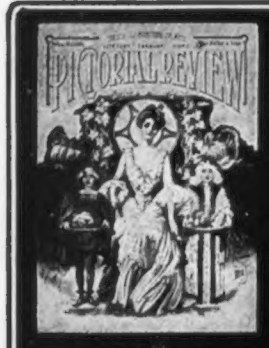

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Pictorial Review	$1.00
Review of Reviews	1.00
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Any Class A magazine may be substituted.

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Home Needlework	.50

McCall's Magazine may be substituted for 10 cents extra.

My Price $1.50

Regular Price $1.50

Pictorial Review	$1.00
Modern Priscilla	.50

or Home Needlework.

My Price $1.25

Regular Price $2.00

Pictorial Review	$1.00
Woman's Home Companion	1.00

Good Housekeeping or House Beautiful or Sunset Magazine may be substituted.

My Price $1.60

Regular Price $2.00

Pictorial Review	$1.00
Success or Cosmopolitan	1.00

Any Class A magazine may be substituted.

My Price $1.50

Regular Price $3.00

Pictorial Review	$1.00
American Illustrated Magazine (formerly Leslie's Monthly) 14 months, commencing November number.	1.00
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My Price $2.00

Regular Price $3.00

Pictorial Review	$1.00
Pearson's Magazine	1.00
American Boy	1.00

Children's Magazine or Little Folks (new subscription) or Ten Story Books may be substituted for either of above.

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The periodicals in these offers may be sent to one or to different addresses. If you only want one or two periodicals, join with your friends and divide the cost of the club. The

Subscriptions May Be Either New or Renewals

Present Pictorial Review subscribers may order their own subscriptions extended for one year, or enter another Pictorial Review subscription to some friend.

FREE If you will send me **THREE** orders for **ANY** combinations, except for Ladies' Home Journal and Saturday Evening Post, you may have, **FREE**, as your premium, a yearly subscription to **ANY** periodical mentioned in **CLASS "A"** below. Your **OWN** club and **TWO** other clubs make the **THREE** orders. Special cash commission quoted to agents on CLUBS.

Ladies' Home Journal FREE!

If you will send me three (3) orders for the combination Ladies Home Journal and Saturday Evening Post at $2.50 each you may have Free as your premium a yearly subscription to the Ladies Home Journal or Saturday Evening Post.

McClure's Magazine, $1.00. Munsey's Magazine, $1.00. Everybody's, $1.50. Ladies' Home Journal, $1.25. Saturday Evening Post, $1.25. Youth's Companion, (including all double and Free Numbers and Calendar for 1905,) $1.75. Scribner's, $3.00. Century, $3.65. St. Nicholas, $2.65. Harper's, $3.25.

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American Bird Magazine	1 yr	$1.00	Two of these $1.50
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Cincinnati Wk. Enquirer	1 yr	1.00	
Cosmopolitan	1 yr	1.00	
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Little Folks (new sub.)	1 yr	1 00	
Magazine of Fun (Judge Co.)	1 yr	1.00	
Men and Women	1 yr	1.00	
Modern Machinery	1 yr	1 00	
National Magazine	1 yr	1.00	
Pacific Monthly	1 yr	1.00	
Pearson's Magazine	1 yr	1.00	
Philistine	1 yr	1.00	
Physical Culture	1 yr	1.00	For three $2.00
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Suburban Life	1 yr	1.00	
Success Magazine	1 yr	1.00	
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Wayside Tales	1 vr	1.00	
What to Eat	1 yr	1.00	
World To-day	1.yr	1.00	
*Woman's Home Companion	1 yr	1.00	
Youth	1.yr	1.00	

*Ten cents must be added to Club offer prices when Woman's Home Companion or Good Housekeeping or House Beautiful or Sunset Magazine are used as Class A Magazines.

Address all orders to **W. H. MOORE, No. 46 Moore Building, BROCKPORT, N. Y.**

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PICTORIAL REVIEW

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Vol. VII. **Subscription $1.00 a year in Advance. 15 cents a copy.** **No. 3**

The Complex Life and Simple Pleasures

By Leslie Morrison

In these days, when so many people want a motor car, and a diamond tiara, a trip to Colorado in Summer and to Florida in Winter to make them happy; when hospitality is being killed by the lavish style of entertainment now thought necessary; when speculations dogged by financial failures are the order of the day, it is surely time for sober people to pause, and to try and remind themselves that there are still pleasures left within the reach of those who neither wish to emulate the glitter of the parvenu nor entangle themselves in extravagances wholly out of proportion to their income. The simple pleasures are what we need.

To begin with, there are the pleasures which practically cost nothing. To dwellers in the country come, before all, the enjoyments of Nature, though we are not all so contented as Keble when he wrote:

Give true hearts but earth and sky,
And some flowers to bloom and die.

Yet many people can, and a great many more might, find an inspiration from the common sights and sounds of Nature, such as they have little dreamed of.

I would not be so foolish as to argue that every one is a potential gardener, still less botanist or naturalist; but most of us have unsuspected capabilities, which, if we applied them to making the best instead of the worst of our circumstances, would yield us an undreamed-of return of happiness.

A great additional joy, so common to many that it ceases to inspire gratitude, is given to those whose lot is cast in beautiful scenery, to whom "the purple-headed mountain, the river running by" is a daily recurring sight, whose eyes can feast themselves on golden sunsets and the laurel bushes and the thousand charms of a hilly district.

It may be argued, and with some show of reason, that none of these things fall to the lot of the citizen of great towns; that they belong exclusively to dwellers in country districts. True to some extent, but how about our public parks and gardens? Are not their beauties freely displayed to all who have eyes to see?

Then there are the art treasures, freely accessible to all. Some of the finest pictures in the world are to be seen at the Metropolitan, and collections by no means to be despised in other cities. Museums withal, and magnificent free libraries. If the patient rate-payer bemoans himself more heavily taxed year by year, yet at the least he gets something to show for his money in the way of personal enjoyment.

Then, who would be without the shop windows? Granted that their display is sometimes a trial to the impecunious, what a fund of pleasure they give us, free, gratis and for nothing! The treasures of art furniture in one window, of flashing gems in another, of well-bound books in a third, all appeal to our sense of beauty, and should excite a satisfaction which is only gently tinged with envy.

Next to these come a whole host of pleasures which, if not actually gratis, yet lie within the reach of the slenderly endowed. Cheap locomotion is among our foremost blessings. One hears people of an older generation saying how entirely their lives would have been changed, and how immeasurably brightened, if they had enjoyed the facilities of the present day. Bicycles alone have almost revolutionized the lives of women and girls in the country, putting both work and play within their reach which would have been inaccessible without them; and then the trolley-cars.

Railway traveling has now become the enjoyment of the many instead of the privilege of the few. What with excursion rates, there are few indeed who cannot command a change of some sort, and often a great many changes, in the course of the year.

Cheap literature is another privilege of to-day, if a much abused one. Delightful though it is to live in a house well stocked with classical and modern literature, or to subscribe to a good library, yet it is feasible to keep abreast with the thought of the day without possessing either of these privileges. Cheap newspapers—to be chosen with discretion—magazines, herein carefully winnowing the wheat from the chaff, above all the cheap editions whereby some of the best authors are put within reach of the millions, enable one to do this.

So much has been said and written about extravagance of dress at the present day, that we are in danger of overlooking the fact that clothes were never so pretty or so cheap as they now are. Though we may profess to sigh for the hard-wearing stuffs of our grandmothers, yet in our inmost hearts we infinitely prefer the charming materials which can now be bought for half the money.

A contributing factor to the cheapness and ease with which people who live in the country can dress themselves is the cheap postage of the present day. It also enables the anxious mother to keep in touch with her many sons scattered in all parts of the world, and the lonely girl in town or country to exchange lengthy outpourings with her bosom friend.

It would be idle to deny that there are many things which, humanly speaking, money alone can effect—times of stress from illness, accident, and death, when its value cannot be overrated, either for ourselves and still more for those we love. But these cries are mercifully not of everyday occurrence, and we shall undoubtedly add greatly to our own happiness, as well as that of others, if we set our faces to realize the many things in life which can be freely enjoyed, or enjoyed at a moderate cost.

It is a truism to remind people that a visit to an invalid on a wet day, armed with just the right admixture of sympathy and cheeriness, is often worth more to them than material gifts; yet how many people say sincerely, but quite mistakenly, "What pleasure can a visit from me give?" or "I have no knack with invalids?" Again, the tiniest offering, if prompted by sympathy and a knowledge of the case, can often give great pleasure.

Youth's Agitations

When I shall be divorced, some ten years hence,
From this poor present self which I am now;
When youth has done its tedious, vain expense
Of passions that forever ebb and flow;

Shall I not joy youth's heats are left behind,
And breathe more happy in an even clime?
Ah, no, for then I shall begin to find
A thousand virtues in this hated time!

Then I shall wish its agitations back,
And all its thwarting currents of desire;
Then I shall praise the heat which then I lack,
And call this hurrying fever, generous fire;

And sigh that one thing only has been lent
To youth and age in common—discontent.

—MATTHEW ARNOLD.

No. 1794. Empire Coat of oyster-white broadcloth, strappings of the cloth and leaf-green velvet with front facings of gray satin and silver and green silk appliqué. This is an exquisite mode for an evening wrap, and is one of the newest adaptations of the popular model for coats. In the tailored effects especially the Empire coat is meeting with general approval by the women of fashion. Heavy corded silk, with strappings of self-toned cloth, or velvet with straps of silk or cloth would be effective combinations. The pattern is cut in sizes 32, 36 and 40 inches bust measure, and size 36 requires 6¼ yards of 46-inch, or 5½ yards of 54-inch material with ½ yard of velvet.

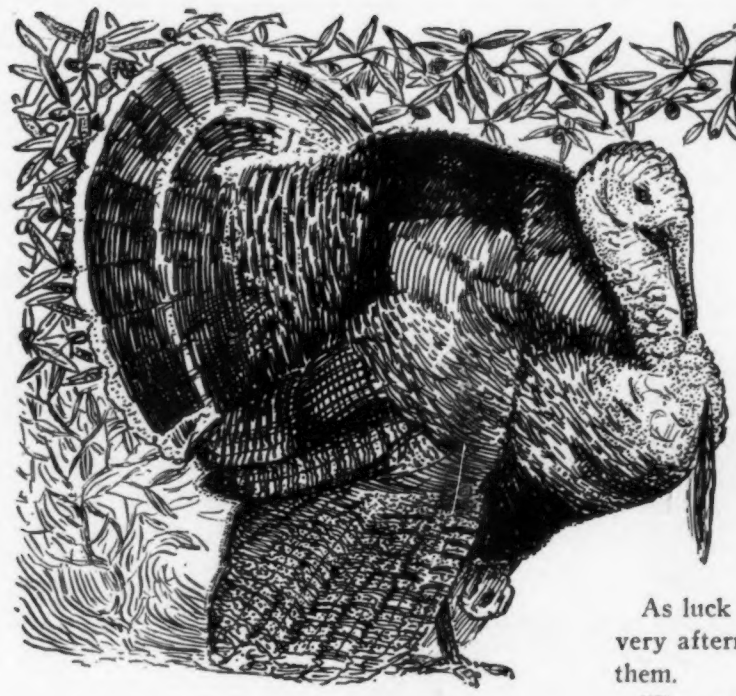
Price, 15 cents.

No. 1795. Plaited Empire Coat, developed in tan covert cloth with collar and cuff bands of brown velvet. This model is equally appropriate for a separate coat or to complete a street suit of cloth or novelty suiting, broadcloth, cheviot, storm serge and similar Winter-suit fabrics. It is cut on comfortable and generous lines, has a roll collar, two-piece mannish sleeve and fastens with a fly closing. This pattern is suggested for traveling and general wear, and is cut in sizes 32, 36 and 40 inches bust measure. Size 36 requires 4½ yards of 46-inch, or 4 yards of 52-inch material and ½ yard of velvet.

Price, 15 cents.

TWO STYLISH EMPIRE COATS FOR EVENING AND STREET WEAR.

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 23.



An Unwarranted Suspicion

A Thanksgiving Story

By E. R. Matson

"OH, BY THE WAY, Philip," said my wife winding up the yarn which I was holding for her one evening towards the middle of last November, "Dorp wants to know if he can have our geese and turkeys?'"

"And who the dickens may Dorp be?" I inquired, looking up quickly.

"Why, the man who has been taking our butter for the last two months, Philip. How funny of you not to remember!"

"I don't see it, my dear," said I. "I don't have anything to do with the butter, nor did I arrange for this fellow to take it. That was your affair, so I had not charged my memory with his name."

"Well, anyway," said Lucy, "he will be here this morning, and will want to know about the things. What am I to tell him?"

"Oh, I don't know—anything you like. Tell him he can't have 'em. Streeter generally takes our geese and turkeys."

She finished her ball and looked at me reproachfully as my hands fell.

"That doesn't seem to be any reason why he always should, Philip; I've heard you say what a poor price he gives."

"So he does—they all do; but, at least, his money's safe enough."

"I don't see why you should think Dorp's isn't; he has paid me for the butter regularly every week. And it's getting near Thanksgiving, Philip, and we haven't heard a word about Streeter's wanting the things. I know just what it will be—we shall have them left on our hands over Thanksgiving, and then, even if we are able to sell them at all, we sha'n't get any sort of price."

I looked up with an inward sigh; women are always so dreadfully in earnest about things, and they always want to nail you down to something definite.

"Then I'll tell him he can't have them," pursued the wife, briskly.

I could see she was a little bit ruffled, and really I wasn't very particular whether or not Streeter had the geese and turkeys—he never has given me a decent price.

"As you like, dear," I said. "Tell Dorp he can have the turkeys at twenty cents a pound, and the geese at sixteen cents, live weight. What an uncommonly ugly beggar that is, by the way!"

Lucy laughed. "You mean Dorp? How unkind!—and I thought you had never taken any sort of notice of him."

"It isn't a question of notice," I rejoined; "his ugliness is of the kind which positively strikes you in the eye; and, by the way, Lucy, I don't let the fellow have those things unless he brings the cash—tell him that. Don't forget."

"How dreadfully suspicious you are," said the wife, as she rose to leave the room.

At luncheon she told me that Dorp had agreed to take the turkeys and geese at my price, and would take them on Monday morning.

As luck would have it, Streeter came down that very afternoon, and wanted to make me a bid for them.

"I'm sorry, Streeter," I said, "but you're too late; they're sold."

"What, all the lot of 'em?" he inquired, as he stood by the secretaire in my study turning his cap round and round in his hands with a disconsolate air.

"I think so; but if the other man doesn't want them all, you can have the rest."

"When's he a-goin' to take 'em, sir?" inquired Streeter.

"Monday morning—ten o'clock."

"Then I'd better come same time, and take what he leaves, hadn't I, sir? The sooner I can have 'em, the better."

"That will do all right," said I, and so it was arranged.

On Sunday the wife and I and Miss Milford (who always comes to us for Thanksgiving) took a walk round our "estate" of twenty-three acres, and made a farewell inspection of the geese and turkeys.

"The dear things!" cried Miss Milford, with sentiment; "how unconscious they look!"

"And what's more to the point," responded the wife, prosaically, "how fat."

"Yes, I think they're about fit," said I; "and now I shall be thankful when they are gone."

"Twenty-seven turkeys and eighteen geese," said Lucy, counting; "what does that mean in dollars?"

We all fell to doing mental arithmetic; but, as you may have often noticed in such cases no one hazarded the result aloud.

Monday morning came, and with ten o'clock Dorp and Streeter. Dorp said he wanted twenty turkeys and fifteen geese; Streeter took what were left—seven turkeys and three geese.

Such a weighing and sorting as there was, and entering of figures upon paper, such feeling and pinching of the birds to judge their condition, such a chorus of "gobbling" and hissing. Finally, the birds were put into crates and loaded up on the men's carts.

Now came, to me, the most interesting part of the transaction. Streeter pulled from his pocket a grimy canvas bag, and paid me on the spot. $25.66 his deal came to. I took the money and turned to Dorp. His lot came to $79.20.

"I'll call on Friday to settle, sir, if that'll suit," said this worthy.

"Ready money suits me much better, Mr. Dorp," I said, with a dash of severity.

"Very sorry, sir," rejoined Dorp respectfully; "I'd have brought the cash if I'd known."

"I thought Mrs. Bunsby told you last week."

"She told me I could have the birds, sir, but she didn't mention about the money; perhaps you'd rather I didn't take them away to-day, sir?"

I would—infinitely rather; but after that disarming speech what could I do?

"Oh, no; you'd better keep 'em now you've loaded them," I rejoined, but without enthusiasm.

"Yes, sir; well, I shall be takin' them into town on Thursday. I'll come without fail and pay you on Friday."

It happened that, turning at that moment, I caught Streeter's eye fixed upon me. Its expression was a disconcerting blend of knowingness and whimsicality, and said as plainly as could be, "Don't you wish you may get it?"

I should have liked to have retracted—to have detained those twenty turkeys and fifteen geese until Dorp should show me the color of his money, but couldn't bring myself to say the word. And besides, I reflected that Streeter was in the same line of business as Dorp, and had wanted all my geese and turkeys.

"Well," said the wife eagerly, when we met at luncheon; "are they sold?"

"They are," I replied rather grimly.

"Oh, do let me see the money, Philip," she said, wheedling me; "I do so love to finger silver."

"So do I," was my answer; "I should like to have fingered about four times as much this morning. Your precious Dorp didnt pay up."

Lucy stopped short, and grew very red.

"I fancy someone didn't tell him about bringing the money," I suggested.

"Well, Philip, I'm very sorry; I did mean to, but when it came to the point I really couldn't, it seemed so distrustful; and, after all, he's always paid me most honestly for the butter."

I laughed. "Well, let's hope he'll pay me 'most honestly' for the geese and turkeys, that's all."

"When did he promise to pay you?"

"Friday."

"That sounds all right, Philip, because Thursday is his day for going into town."

When the back door-bell rang at breakfast-time on Friday the wife said eagerly, "There's Dorp." But it happened to be the butcher.

Every time that bell rang during the day Lucy made the same remark, only the eagerness gradually modified itself. She was wrong every time.

"If that fellow doesn't come first thing to-morrow morning," said I, "I shall go down and look him up."

The fellow did not come, so I went down.

The village lies a good mile from our house, and we don't have much to do with it. However, I did happen to know which was Dorp's cottage, though he had only been in the neighborhood about three months. I knocked at the door, once, twice, a third time very loudly. No response or sign of life.

Someone came out from next door; it was Miss Connell, the respectable person who owns both cottages.

"I can't make anyone hear, Miss Connell," said I with some annoyance.

"Oh, there's no one there, sir," she replied, indulgently, but as though I ought to have known it.

"Where's Dorp, then?"

(*Continued on page* 9)

LACE NET GOWNS FOR EVENING WEAR

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 23.

Nos. 1758-1759. Dinner Gown of black lace net over a foundation slip of white taffetas, yoke of white lace insertion bands, and shoulder strappings of black ribbon velvet, held in place with jeweled buttons. The waist and skirt are trimmed with fine lace insertion, and completed with a crushed girdle of panne velvet. The waist (**No. 1758**) is made over a fitted lining, closes at the centre-back, and is cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents. The skirt (**No. 1759**) is a circular model, gathered to yoke depth and lengthened by a gathered flounce. It is longer than the regulation skirt, being 43 inches in front and 48 inches in the back. The pattern is cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents. For this entire costume in the medium size 12 yards of 36-inch net, and 45 yards of insertion will be required.

Nos. 1760-1761. Dancing frock of white lace net over a foundation of apricot pink silk, yoke of Irish lace, and a unique decoration of soft satin ribbon to match the foundation slip. The waist (**No. 1760**) is a round yoke model, closing at the centre-back and made with a fitted lining. It is cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents.

No. 1761 is a one-piece circular skirt, gathered to the belt, and to be trimmed with ruffles, as illustrated. This skirt is in the regulation round length and in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents. For the medium size of this entire costume, 9½ yards of 44-inch material, 24 yards of lace, ¾ yard of allover, and 7½ yards of ribbon will be required.

(*Continued from page 7*)

"He went away last night, sir; and the rest of the furniture went off this morning by his directions."

"The rest of the furniture?" repeated I, confounded.

"Yes, sir. Mrs. Dorp and the children went away on Tuesday, and she took the most of the things with her. I think Dorp has got the offer of a situation as manager of a grocery business, or something of that kind."

"Where's his horse and wagon, then?" I demanded.

"Oh, he sold that in town last Thursday, sir."

"The deuce he did," I began. Then it struck me that nothing was to be gained by giving myself away, so I added, in a friendly manner, "I hope he's paid up his rent?"

"Oh, yes, sir, thank you; he's paid me everything just up to last Saturday a week ago, and he's keepin' the cottage on another week, because he says he expects to be up and down a time or two till he's settled. Oh, I ain't a bit afraid about the money, sir; a very straight-dealin' man, Mr. Dorp, sir, don't you think?"

"It is to be hoped so," I said with restraint; "would you give me his address, please?"

"Ah, I'm sorry, sir, I can't," said Miss Connell, regretfully; "he didn't leave an address—in fact, he said he didn't know where he'd be going to."

Promising this! A man does not usually ship off wife and children and furniture, and then follow himself, without some sort of notion where he is going to.

"What station did his things go to this morning?" I asked.

"Kaiser's Junction, sir; Tommy Moss took them down in his cart."

I returned home in no very serene humor. Lucy, poor child, feeling guilty, forbore to question me, and the fact rather annoyed me than not.

"Well," I said at last, with a sort of sombre triumph, "I know all about your friend Dorp now, Lucy,—he's sloped."

"Oh, Philip," she cried, coming up to me with a distressed face, "oh, I am so sorry."

"So am I," I rejoined; "but not a bit surprised."

The only person who seemed to see humor in the situation was Miss Milford; but she saw enough for six.

"Oh, you poor, dear things!" she cried, as though she were not obviously exploding with ill-timed mirth; "you poor, dear things! To think of all the pains you've been at to fatten up those geese and turkeys for Mr. Dorp—all the corn and the barley meal, all the water they've had to drink, the pains you've been at with them all these weeks. Oh, really, it's too funny for words."

It didn't seem to be that, I thought disgustedly, but I only said I was glad somebody found it amusing. In the afternoon I drove over to Kaiser's Junction to interview Bunch, the station-master, and as I bowled along the nearly four miles of muddy road my mind reverted uncomfortably to the expression of Streeter's eye when I had turned and caught it. He must have known all about this fellow Dorp, and if so it was clearly his duty to warn me.

But I needn't have expected that; there's a curious, perverted kind of *esprit de corps* about these aborigines; they'll see you cheated right and left, and never speak, but when you make the discovery—and too late—they are uncommonly ready with, "Ah, I could have told you that, sir; we all know his little games."

I found Bunch in the station yard amongst his fowls; he was in his uniform, except for a tweed cap which, negligently perched upon the side of his head, stood for the sign and symbol of relaxation's hour. Then I told him my errand.

"I'm not the least surprised," he said. "I made sure there'd be inquiries for that man, so I did my best to get out of him where he was going; but he wouldn't let on."

"But he must have given some address for the goods to be sent to," I urged.

"No, he didn't, sir; they were all booked to the company's terminus, 'Maple Avenue,' 'to be called for.' He's a deep one, I fancy, that Dorp. I've had a little to do with him myself, on the company's account; he got a lot of manure consigned to him at this station a few weeks back, but he wasn't able to clear it. Eventually Johnson took it—you know him, sir?—comes from over your way. Him and Dorp were just hand and glove; in fact, it was Johnson brought Dorp into the neighborhood."

"No recommendation to Dorp," I said shortly.

"No, they're about a pair of beauties, I fancy," said the station-master.

"Johnson is bound to know Dorp's address," said I, ruminatively. "I wonder if he would give it me?"

"Not much fear of it," rejoined Bunch, "and, if I was you, sir, I wouldn't ask him for it; it would be sure to get round to Dorp and spoil your chance of dropping on to him."

"'Then how in the world am I to set about finding the fellow?" I demanded. "For I mean to do it, if it costs me more than I get by it."

"Well, sir," said Bunch, "I would suggest that you write to our local superintendent at Maple Avenue, and ask if the furniture consigned in Dorp's name has been removed, and, if so, to what address."

"But would he tell me a thing like that?"

"Oh, I think so, sir, if you was to explain to Mr. White what you want to know for."

I looked at my watch.

"Well, then, I'd better get back at once, so as to write by to-night's post. Good-day, Bunch; much obliged to you."

I went home and got a letter written to White, inclosing stamps, and asking him to wire me in reply. Next day, being Sunday, of course there was nothing further to be done in the matter; but Bunch turned up about the noon hour, and handed me a paper with three addresses, all in the east district of the city.

"After you was gone yesterday, sir, I remembered that Dorp had given me some letters to post, and that, feeling convinced things weren't just on the square with the fellow, I jotted down the addresses. I don't know as they'll be of any use, but I thought I'd bring 'em along."

I thanked Bunch and took him into the house for some refreshment.

All that day the wife and I, and, perforce, Miss Milford as well, could talk of nothing but Dorp, and lay plans for his discomfiture and the recovery of the $79.20. For the time being we were victims of a monomania.

"Perhaps," suggested Miss Milford, with the easy optimism of one who has nothing at stake, "perhaps he means to come back all the time; you say Miss Connell told you he hasn't given up the key of his cottage."

I smiled compassionately.

"My dear Miss Milford, to my mind that fact is one of the most convincing proofs of his intention not to do so. The retention of that key is a blind, nothing more nor less."

"Oh, I'm afraid so," said the wife, sadly.

About 10:30 the ladies retired, and I had just settled down for a quiet pipe, when there was a sound of quick footsteps, and in burst Miss Milford, breathless and giggling. I looked polite but also annoyed interrogation. "Oh," she gasped, and every two or three words

"HOW DREADFULLY SUSPICIOUS YOU ARE!"

were interrupted by giggles, "Oh, Mr. Bunsby, when I think of all the trouble you've had in fattening those geese and turkeys for that wretch, all the water you've had to carry for them, all that good corn and barley meal—Oh, really, you mustn't think me unfeeling, but really—Oh, dear!" (Giggles *ad lib.*)

I should have considered it beneath me to show irritation at the woman's idiotic behavior.

"Pray sit down," I said, with elaborate concern, "and I'll go and ask Lucy for her lavender salts; I think you will soon be better."

"Oh, you silly creature," she cried, holding her sides. "I don't want any lavender salts. You really must forgive my interrupting you, but for the life of me I couldn't go to bed until I had

(*Continued on page 11.*)

Costumes and Shirt-Waist Suits

Waist, No. 1734 Skirt, No. 1735

Nos. 1734-1735. Visiting costume of white cloth, hand-embroidered in white silk floss. The waist (**No. 1734**) is made over a fitted lining and closes at the centre back. Two generous puffs and a high fitted cuff form the sleeve, and wide bretelles give the wide shoulder effect. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.

The skirt (**No. 1735**) is cut in fifteen gores, each alternate gore lengthened by a plaited flounce section. This pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

For this entire costume in the medium size, 12 yards of 44-inch material will be required. A perforated pattern of the embroidery design for either waist or skirt may be had for 35 cents each by addressing the Work-table.

Nos. 1740-1757. A smart afternoon frock, of French challie and bias bands of contrasting colored silk with tiny chemisette and lingerie cuffs of Alençon lace. The waist (**No. 1740**) is laid in plaits over a fitted lining and closes in the back. Cut in sizes 32, 34, 36 and 38 inches bust measure.

Price, 15 cents.

Waist, No. 1740 Skirt, No. 1757

The skirt (**No. 1757**) is a plaited model in fifteen gores, with applied folds of the material piped with silk at the lower edge. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure.

Price, 15 cents.

The medium size of this entire costume will require 12 yards of 36-inch material, 2 yards of 21-inch silk, and 1 yard of allover lace.

Nos. 1721-1722. Fancy Shirt-Waist Suit of light weight Henrietta, yoke and cuffs of Mechlin lace, and pipings of contrasting taffetas. The waist (**No. 1721**) is made over a fitted lining, the front and sleeve puffs are finished with small stitched tucks, and the closing is effected at the centre back. This pattern is cut in sizes 32, 34, 36 and 38 inches bust measure.

Price, 15 cents.

No. 1722 is a nine-gored skirt, having an inverted plait at the back

Waist, No. 1721 Skirt, No. 1722

and each side gore lengthened by a tucked flounce section in graduated depth. The pattern is cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For this entire suit in the medium size 9 yards of 40-inch material, 1½ yards of silk, and 1 yard of allover will be required.

Nos. 1738-1739. Tailored Shirt-Waist Suit of brilliantine, finished simply with machine stitching. An excellent model for the business woman or teacher. The waist (**No. 1738**) is made without a lining, closes at the centre front, and has a one-piece sleeve, tucked to correspond with the waist. This waist is cut in sizes 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.

The skirt (**No. 1739**) is a nine-gored model, having a cluster of three tucks at each seam and an inverted plait at the back. The skirt is cut in sizes 22, 24, 26, 28 and 30 inches waist measure.

Price, 15 cents.

The medium size of this entire suit will require 16 yards of 27-inch material.

Nos. 1736-1737. Reception gown of taffetas, hand-embroidered in self-colored silk floss. The waist (**No. 1736**) is fashioned after the suspender models, over a fitted lining, and closes at the centre back. The sleeve is an elbow puff finished with a straight band and ruffle of the silk. This pattern is in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

No. 1737 is a circular upper section, tucked to fit the waist and lengthened by a tucked flounce.

Waist, No. 1738 Skirt, No. 1739

This skirt is in sizes 22, 24, 26, 28 and 30 inches waist measure.

Price, 15 cents.

For this entire costume in the medium size 13 yards of yard-wide taffetas will be required. Perforated patterns of the embroidery design of both waist and skirt, may be had for 35 cents for each number by addressing the Work-table Department.

Nos. 1719-1720. Shirt-Waist Suit of light-weight mohair, machine-stitched in tailor fashion. The waist (**No. 1719**) is without a lining and in sizes 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.

The skirt (**1720**) is a box-plaited model in thirteen gores. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure.

Price, 15 cents.

For this entire suit in the medium size 14 yards of 27-inch material will be required. Shirt-waist suits of flannel in dark blue, brown, red and green, worn with white turn-over collar and cuffs, and bright plaid silk bow tie and belt are one of the novelties of the season. These numbers are particularly good for such a combination.

Nos. 1684-1685. Ladies' Afternoon Gown of silk and wool veiling. The waist (**No. 1634**) is

Waist, No. 1736 Skirt, No. 1737

made over a fitted lining, closes at the centre-back, and is cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents.

No. 1685 is a five-gored upper section and is lengthened by a

Waist, No. 1684. Skirt, No. 168

gathered flounce. The pattern is in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For the medium size of this entire costume 12 yards of 36-inch material will be required.

Waist, No. 1719 Skirt, No. 1720

(*Continued from page 9*)

had my little joke out. Oh, you poor dear creatures; I do feel so annoyed for you."

With that she giggled herself, perhaps a trifle disconcerted, out of the room.

Next morning, in the expectation of a telegram from White, I could settle nothing. Ten o'clock passed, eleven, and still no message. I began to fume.

"Confound the fellow's procrastination!" I said. "It's lost me the two morning trains already."

About 12.40 White's wire came.

"Goods removed Saturday; expect to be able to see person who removed them to-day."

This was neither satisfactory, nor entirely the reverse; of course, it did not follow that the person who had removed the things was Dorp, but at least whoever he was, he might through him get to learn their destination. It being nearly one o'clock, and the days so short, I abandoned all idea of going to town until next day; but I wired the superintendent at Maple Avenue that I hoped to be with him in the morning.

"Promise me, Philip," adjured the wife, "that if you have to go and hunt up this wretch in any of the slums, you won't go alone; he might murder you if he found himself driven to bay."

I smiled. Lucy had dwelt upon the subject of Dorp until she had come to think of him as a desperado to whom bloodshed would be a trifle.

"Trust me for taking care of number one, little woman," I replied, and, our plans of campaign being approximately settled, we positively managed to drop the subject.

After dinner, Miss Milford being an enthusiastic (though rank) whist player, we sat down to a dummy rubber, and were more or less absorbed in our game, when the maid entered with that air of decorous mystery she always wears when she has a message to deliver.

"Please, sir," she said, coming close up to me, "Mr. Dorp wants to know if he can speak to you."

Had a thunderbolt fallen into our midst just at that moment, the incident would have passed almost unremarked.

"Show him into my study," I said with composure; "I will be there presently."

In point of fact I followed hard upon the maid, for nothing could be further from my desire than to keep Mr. Dorp waiting.

But until I saw the squat form and swarthy, snub-featured countenance, I scarcely believed that it was indeed Dorp—the man for the unearthing and perhaps condign punishment of whom I had imagined deep-laid plots—come voluntarily to seek me.

"Good evening, sir," said Dorp, civilly.

"Good evening."

"Ah, I'm sorry I couldn't manage to get up here last Friday," he said. "But the fact is I was so busy gettin' my furniture ready for rail, and settlin' up small accounts with the people round us as I thought might be anxious for their money, that I'd but just time to catch the last up-train."

While, and without the faintest trace of discomposure, Dorp volunteered this explanation, he took from his pocket a canvas bag which clinked musically, and emptying it out upon my *secretaire*, began to separate bills and silver and copper, and arrange them in neat little piles.

"Seventy-nine dollars and twenty cents; I think that's the correct amount sir? Am I not right?"

Reproach and questioning had been upon the tip of my tongue; they got no further.

"Quite correct, thank you. Oh, by the way, how did the birds pluck out?"

"Capital, sir. The people I took 'em to was wonderful pleased with 'em. I'm going into rather a different line now, sir, or I'd have been glad to deal with you again next season."

"Have a glass of cider, Dorp?" I asked him.

"No, thank you, sir; much obliged to you. I've but just had my supper, and I'm rather in a hurry. Good evening, sir."

"Good evening, Dorp," I rejoined pleasantly. I began to feel quite cordial towards the fellow.

I found Lucy and Miss Milford in a state of excited speculation.

"Well?" they cried simultaneously.

"I'm exceedingly sorry, Miss Milford, but your joke, which was never quite robust, is quite done for."

So saying, I tossed a handful of money into the wife's lap.

"Oh, Philip," she cried, burying her small hands amongst the coins, "I am so delighted! And to think what horrid suspicions we had of that poor man."

I laughed; that aspect of the matter troubled me very little.

"I must wire to White first thing to-morrow that the business is settled."

Miss Milford took immense credit to herself for perspicacity. Did she not say Dorp would turn up?

Some people always will be in the right.

THE END

Novel Wedding Decorations

"Something new" in decorations was seen at a recent wedding. The floors of the hall, library, and parlors were covered with white. The walls were enriched with a delicate frieze of green, composed of arbor vitæ and ferns, and the bookcases were massed with ferns.

The bridal procession descended the stairway, over which two large arches of vines and bachelor buttons had been erected, and proceeded to the end of the hall, where a marriage altar had been arranged. The space back of the white railing was filled in with palms and white roses, and on either side stood three white cathedral candles, in silver holders, the effect being most beautiful.

Over the door leading to the dining room hung a wishbone, made of pink roses. The bride's table was round and covered with white net over pink silk. In the centre was a large basket of pink roses. The candles and electroliers were shaded with pink paper roses and a long scarf of white tulle encircled the candle-holders, forming them into a wreath.

The bride's dress was satin crêpe, embroidered with pink roses. The bridesmaids wore white tulle over pink silk, with wreaths of pink roses in their hair and carried maidenhair ferns. The effect throughout was like a scene from a fairy-tale, and was altogether charming. M. B.

A delicate idea, particularly pretty for a wedding or betrothal dinner-party, is to have all the jardinières or vases in the form of white doves, lovely little white turtle-doves of Minton china, in whose outstretched wings nestle sprays of lily-of-the-valley or other small white flowers. They are dotted about the table as if they had alighted on it quite accidentally, and as no two have quite the same attitude, the effect is simply fascinating. This is qute new and worthy of immediate imitation.

A long mirror set in repoussé silver which reflects all the delicate rushes and grasses arranged in bamboo receptacles with no flowers to mar the effect of the greenery makes a charming effect.

The great chic just now is to have the table all "Louis XV," with Dresden porcelain dishes and dainty little statuettes, or *figurines*, in the same ware dotted about on the long flat mirror, and slender vases of that period in old silver or gilt, filled with very delicate small flowers and foliage.

For the centre of the bride's table, drawn-work and embroidered filet let into fine linen or damask is prettier than anything, the strip being edged with fringe or tiny pompons, or else cut out in points and trimmed round with lace.

Plain white glass with an engraved crest or monogram is considered the best style, the glasses and carafes being in Renaissance shapes. The dinner-sets of delicate white porcelain, finely starred with gold, or tiny raised enamel *pois* in turquoise, are popular, as are always the valuable "old" Sèvres sets in dull green or dark blue.

"What is the favorite flower of the moment for decoration?" is a question often asked, but difficult to answer, at this season particularly. During the Summer, undoubtedly the rose and sweet pea were easily first favorites, and small wonder at the huge demand, for never before have sweet peas especially been in such profusion, or of such glorious shades and size as they have this year. A delightful innovation is the abundance of their excellent foliage to be bought with them. A year or two ago it was practically impossible to obtain sweet pea foliage in sufficient quantity from the markets, only a few of the more enterprising among the private growers supplying what they could; but now the pretty cool foliage, with its delicate little green tendrils, is obtainable. And what a difference it makes!

Roses lend themselves to elaborate decoration schemes—especially for weddings, receptions and table use. One most effective design for a ballroom was recently carried out by hanging huge festoons *à la Grecque* of pink roses upon the walls, beneath the archway between the two dance rooms, and before the large mirrors. The festoons over the mirrors were intertwined with strings of electric lights in glass globes.

Placed in the fireplaces were huge blocks of clear ice nestling amongst bowers of cool green ferns and pink roses, while behind the ice, sufficiently removed from it to prevent its melting, were arranged colored electric lights, giving a very lovely scintillating effect. The use of ice in floral decoration is regarded now as a necessity to the comfort of the guests in overheated rooms, and the melting is not rapid enough to make much difference during an evening.

A couple of tall ice pyramids placed upon the table are in themselves ornamental, and undoubtedly go a long way towards keeping the atmosphere cool and enjoyable. Roses arranged round the base of each pyramid, with sprays of the asparagus fern or smilax twined upon them, have a sweet effect, while light trails of the same may be slung from the apex of one ice pyramid to that of the other.

SMART SHIRT-WAISTS FOR GENERAL WEAR

Tissue Paper Patterns of the Above Designs, 15 cents for each number. For prices of Pinned Paper Patterns, see page 23.

No. 1791. Tailored Shirt-Waist of silk and cloth, with machine stitching and small novelty buttons for decoration. This pattern is made over a fitted lining, the shaped yoke back and front, has set-in pointed sections of the cloth from which extend small tucks, giving the necessary fullness over the bust. The closing is effected invisibly under an applied box-plait at the centre-front, and the straight standing collar is finished with a collar lap trimmed with groups of buttons. This pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 6 yards of 21-inch silk and ½ yard of velvet. Price, 15 cents.

No. 1792. A Dainty Lingerie Blouse of soft satin-finished silk in ivory white, with edging and insertion of fine Valenciennes lace. This charming model is made over a fitted lining, closes at the centre-back, and is provided with a novel shaped elbow sleeve, the approved length for dressy wear. White is the chosen color for fancy blouses, both for dressy and general utility wear, but there are many beautiful satin-finished silks and soft crêpes in delicate hues, used for the lingerie blouses, which would make up beautifully in this mode. This pattern is cut in sizes 32, 34, 36, 38 inches bust measure, and size 36 will require 5 yards of 21-inch silk, 12 yards of insertion, and 3 yards of lace. Price, 15 cents.

No. 1793. An excellent tailored shirt-waist model pictured in cameo moiré made over a fitted lining and closing at the centre-front. Broad tucks decorate the back and fronts of the waist, forming a simulated vest in front. The neck is finished with a high standing collar and shaped strap. The sleeve is a regulation leg-o'-mutton model, fitting closely from the elbow, and decorated with a shaped strap at the wrist to match the neck trimming. Taffetas and the new soft satin will make up well for extra occasions, and for general wear mohair, brilliantine, French flannel, the new wash flannels and winter shirting are suggested. This pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure, and size 36 requires 5½ yards of 21-inch silk, or 3¼ yards of 36-inch material. Price, 15 cents.

Character and Costume

Of the Women of Japan and the Effect of the Recent War Upon Them

By Olive Maynard

THE Russo-Japan war has opened the world's eyes to the splendid qualities not only of the Japanese soldiers, but also the Japanese women. The result of this war has been to place them in a new and altogether highly favorable light, bringing blessings to them as a whole, although it has brought sorrow and suffering to its thousands of soldier widows.

The outside world has an entire misconception of the true Japanese woman. Visitors to Japan have met the "geishas" or chorus girls, and erroneously suppose that they are a type of the whole. During the strenuous period of the war the Japanese women have contributed to their country's successes in almost every phase excepting that of active service in the ranks. Almost all of the appliances of war, including clothing, special food for the soldiers, cotton balls and bandages, even to the manufacture of cartridges, were the work of women. While their thoughts were busy composing messages of encouragement to brother, father, husband, or sweetheart on the battlefield, their hands were busily employed in making the appurtenances of war which would spell their country's success. Every home throughout the empire, humble or grand, representing princess or maid, was a beehive of woman's industry. Those not engaged in this work were administering to the wounded and dying—friend and foe alike—in the hospitals.

The keynote of a Japanese woman's ambition is "to become the wife of a great man and the mother of an illustrious son." For this end she will sacrifice everything, even her own life. The effect of the war will not be to lose a particle of this, but it will tend to strengthen it. The widow's interest will be centred in her sons—to educate them to take their father's place both in the home and in service to their country, and thus to keep up the family name and honor.

A large number of young women left without protectors will now seek a new interest in life through the many avenues of industrial occupations, such as teaching, nursing, and even the professions.

Their entry into the new fields of industry will put an entirely new complexion on the sure and higher progress of the Japanese nation. New avenues of industry which always follow a reconstructive period will undoubtedly be the history of Japan, and in this will women figure to a considerable extent.

Let us hope that they will have the good sense to cling to the costume which has been such a part of their national individuality and which women everywhere recognize as the *summum bonum* of comfort. In a modified form the women of Europe and America have adopted the features of the Japanese costume, and in tea-gowns, evening coats, blouses and head decorations the Japanese styles prevail more and more.

It is well for us to understand what a Japanese woman's attire consists of, for correct dressing *à la Japonaise* is often a cause of much concern at church bazaars and fancy-dress parties. There are three rules to be observed: Firstly, extreme precision in the disposal of the clothes; secondly, suitability of style and color according to age and estate; thirdly, deliberation of deportment, the fashion of Japanese dress being most suitable for slow and graceful movements.

The process of dressing is very simple. The first article to be obtained is a square of heavy cotton material, which is swathed round the loins, and adjusted to overlap on the right-hand side, reaching just below the knees. Over this is placed a tightly-fitting garment of some beautiful soft material, such as crêpe, or washing silk, with tight, square sleeves to reach the elbows. The hem of this reaches to the shins, and supplies the necessary warmth. If the Winter is severe two of these may be worn. The next article is called a *jiban;* it is made either of cotton, or plain or fancy silk. One or more of these may be worn; they are produced in certain graduated sizes to fit over each other. These have long sleeves and a long fold, or collar, which reaches to the knees. The folding of this collar, or series of collars, constitutes a point of great etiquette; it must be laid *left over right*, and never the reverse way, as with English millinery.

ARRAYED FOR SHOPPING

Over the *jiban*, or undercoat, comes the *kimono*. This outer elegant robe is made up in an endless variety of patterns as regards materials; it is always the same shape. Cotton is selected for ordinary wear, silk for special occasions, and the richest brocade for ceremonials. Young girls may wear bright colors stenciled or embroidered in pretty devices. Married ladies must be content with semi-toned dress, with small indefinite patterns, or select objects emblematic of long life, such as pine branches and cones, bamboos, and storks worked out by means of gold thread and floss silk. The inside lining of the *kimono* is often very rich in color, and is fashioned so as to show a narrow binding round the hem and sleeves. The length of the *kimono* exceeds the necessary measurement, because it has to be caught up, and placed neatly in a deep tuck round the hips. Great care having been expended in drawing the front breadth of the robe across to the right side of the figure in order that no opening may be visible in front, a long silk scarf is then wound over the robe, and tied securely at the back. This is for keeping the several articles of clothing in their place, and aiding the correct arrangement of the over-sash.

This over-sash, or *obi*, measures twelve feet in length. It is of silk heavily lined, but not stuffed, and is of the same material throughout. The selvages of this *obi* are neatly folded together, reducing the width to fifteen inches. Commencing at the back, it is brought twice round the waist, high up under the arms, and then tied in a half knot, leaving a short end hanging down to the knee joint. The longer end is then turned round at a right angle, and used to form a large bow. Where the bow doubles it is gathered up, and again made to form two "ears." The short loose end is drawn upwards, and turned back upon the ends of the loop.

The setting out of this sash is difficult, and it is almost impossible to accomplish it successfully without help. The large loop has to be lifted up, and, in order to keep the whole in position, a wedge-shaped "dress improver," or *obi-age*, made of paper, stuffed, and covered with fancy material, supplied with long scarf-like ends, is fixed underneath the bow.

There are, of course, a few more articles of seemingly less importance, such as the *tabi*, or thick, white foot-gloves, which serve as both stockings and slippers, and the high wooden clogs or *gata*, worn in place of boots, and always put on at the front door on going out, and knocked off there on entering the house.

The Japanese woman is a true daughter of Eve in her love of personal adornment. For instance, every time her hair is taken down, two hours are spent in re-dressing it, and nothing would induce her to go to a picnic or to the theatre without popping into the sleeve of her *kimono* her little dressing-case made of scarlet brocade, which contains her steel mirror and diminutive boxes of lip-slave, face powder, and eyebrow renovator, nor would she go to her temple to pray if her *obi* did not set just as an *obi* ought to, and has set ever since they were adopted by her ancestors.

In Japan the wedding ring is not the sign manual of a married woman, but the dressing of her hair, and the length of her *kimono* sleeves. A mousmee must not have such long sleeves as a matron, and her hair is less elaborately dressed The tying of an *obi* in front of the waist instead of behind places a woman amongst the unclassed, but such a sight is never seen outside the limits of the Yoshiwara, or on the stage. Gay hairpins of enormous length and variety standing out from a woman's head like hatpins on a pincushion, are also the signs by which ye shall know the women who are compelled to live in the "city of no night." Women of the higher classes only adorn their heads with veritable works of art in dull gold lacquer, carved tortoise-shell, and coral: they are careful never to wear the skewer-like ornaments with which we are familiar in paintings and on fans, used by their less fortunate sisters.

EXQUISITE EVENING GOWNS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 23.

Nos. 1787-1788. A charming gown of rose-pink silk, maroon ribbon velvet and dyed lace. The waist (**No. 1787**) closes in the front, and is cut in sizes 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.

No. 1788 is a gathered tunic skirt having straight gathered ruffles at the lower edge and a five-gored foundation skirt. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure.

Price, 15 cents.

For the medium size of this entire costume, 16 yards of silk, 32 yards of ribbon velvet and 30 yards of lace.

Nos. 1789-1790. Evening gown of embroidered cloth, Irish lace and chiffon velvet. The waist (**No. 1789**) closes at the centre-back, is cut in sizes 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.

The skirt (**No. 1790**) is a three-piece model trimmed in flounce effect, giving the appearance of a panel and triple-flounce model. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure.

Price, 15 cents.

For the medium size of this entire costume, 9½ yards of 46-inch material, 6½ yards velvet and 19 yards of lace.

A Man's Ideal

By Willett May

Enter Grosvenor, a man of about thirty-three; his face, grave and sensitive, is singularly attractive, his voice invites confidence.

Grosvenor.—I don't suppose she'll keep me waiting long. I never met a girl—brought up, too, in purely frivolous surroundings—who yet recognized so fully the responsibility of time, the importance of work—*my* work! (*He smiles tenderly.*) Some people might think she was just a society girl—(*takes up a photograph*)—like all the others—might see only the lovely face, the pretty frock, the dainty manner. It's been left to the man who loves her—ah! and whom she loves! to discover the real woman——

Enter Mabel's sister, Alice; a pale, lanky girl of fourteen.

Alice.—Ah, there it is. I wonder where she's put the new Grosvenor book. (*Takes up a work-basket, then seeing the visitor, starts violently, dropping the basket.*) I *beg* your pardon!

Grosvenor.—I'm sorry I startled you! (*Stoops and helps her to collect the scattered contents.*) (*Aside*) Poor child, she's white with fright! (*Aloud*) Please don't go! Won't you stay and keep me company while I wait?

Alice (*shyly*).—Oh, if you like. . . (*She sits down and begins to work.*) (*Aside*) What kind eyes he has! I wonder *which* of Mabel's friends he is?

Grosvenor (*aside.*)—What ought one to say to a girl of that age? Seems horribly shy. She's plain, too, poor girl. (*Aloud*) Er—— are you staying here for long?

Alice.—I *live* here! . . . . I'm Alice; the youngest.

Grosvenor (*aside*).—So that sallow child is *sister* to my beautiful Mabel! . . . Doesn't look so bad, though, when she smiles. (*Aloud*) I'm awfully sorry I was so stupid. But . . . I've been here to dinner four times, and you never——

Alice.—I never come down to dinner.

Grosvenor.—Why not? Has ice cream lost its charm, or—or don't you care for seeing people?

Alice (*quietly and sadly*).—People don't care for seeing *me!* (*Aside*) He *does* look so kind and sorry! I never *do* have anyone to talk to! (*Aloud*) You see, it is because I'm so awkward and so—so plain. My sisters—Mabel and the one who's married—were always so pretty. Mamma was proud of *them.* (I *do* try not to mind!) But she says I'm no credit to her; and she doesn't know how in the world to dress me——

Grosvenor (*sympathetic and embarrassed*).—Dress is a great—er—problem to most girls, I expect. (*Aside*) Poor little Cinderella! I always thought the mother was a hard woman. Alice has to soften things for the little one, I imagine. (*Aloud*) Yet *that's* a pretty garment of some sort that you're making now?

Alice.—Yes; this is one of those white blouses I'm embroidering for Mabel. She'll be awfully angry if I don't get it finished by to-morrow.

Grosvenor (*aside*).—Mabel? *Angry?* (*Aloud*) Oh, then it's not for *you?*

Alice.—What would be the use of *my* having pretty things? . . . But don't you think it's rather unfair that *some* people should be so pretty that everyone likes them, and that other people should be so ugly——

Grosvenor.—But *you're* not ugly, child! (*Aside*) She really *isn't!* (*Aloud*) Even if nine people out of ten might say, later on, that you weren't pretty——

Alice (*eagerly*).—What might the *tenth* person say?

Grosvenor (*smiling*).—He'd say a good many foolish things.

Alice (*wistfully*).—Ah, but not *beautiful* things, like the people in Mr. Grosvenor's books.

Grosvenor (*with a surprised look*).—Why, do *you* read his books?

Alice (*enthusiastically*).—Oh I should *think* so! You see, he knows my sister, Mabel, and gives her all his books. So I slip into her room when she's out, and read them. *She* doesn't read them, of course——

Grosvenor (*blankly*).—Doesn't she? (*Aside*) She said she knew them all from cover to cover.

Alice.—Oh, no; she thinks they're dull. But she reads all the plots of them in the reviews; I heard her say to Mamma. And then she pretends to him that she likes them, *ever* so much. (*Meditatively*) I don't think it's very nice of her, and he is putting her into his new book, "A Man's Ideal."

Grosvenor (*drily*).—No. It's——not very nice of her. If you were Mabel, you'd try to be more sincere, eh?

Alice.—Oh, if *I* were Mabel I'd be so proud to have such a splendid person as Mr. Grosvenor for a friend, that I shouldn't have to "*try*" at all. She —*she* only likes him to come and see her because he's a "literary star," as she calls it, and it gives her a—what was it?—a *cachet.*

Grosvenor.—I see. (*Aside*) Fool that I've been! (*Aloud*) I should remonstrate with her, if I were you!

Alice.—With Mabel! Why, I seldom see her! (*Apologetically*) I'm afraid—I'm afraid I've been talking too much to you. Only, I hardly ever get anyone to talk to me, except Mademoiselle . . . and . . . so . . .

Grosvenor.—I understand. (*Aside*) And *this* is the seamy side of all that interest, that womanly sweetness and sympathy! Deceitful towards me, as she is neglectful of her poor little sister——

Alice.—And it was so nice to have some one to talk to about Mr. Grosvenor's books, for I love them. The last one was dedicated to Mabel; wasn't that wonderful? I haven't read it yet.

Grosvenor.—I'll—Will you allow me to send it to you?

Alice.—To *me?* Oh, *would* you? Oh——

Enter Mabel, beautiful, and exquisitely dressed.

Mabel.—Ah, Mr. Grosvenor! (*She puts out both her hands in a pretty gesture of welcome, then sees her sister, and alters her tone to one of thinly veiled annoyance.*) Alice, I think Mademoiselle wants you.

"I SHALL HAVE TO SAY GOOD-BYE NOW"

Alice, casting a deprecating glance and a murmured "Good afternoon" in the direction of the visitor, is about to go. He takes her hand in a hearty clasp, and says——

Good-bye—for the present. I will send you the book.

Mabel.—I hope that child hasn't been bothering you for an autograph, Mr. Grovesnor. *So* sorry I kept you waiting. I said come at three, didn't I? and it's half-past, now. I'm afraid I'm a *dreadfully* unpunctual person; a real woman, you know!

Mr. Grosvenor.—I shall have to say good-bye now, I am hurrying out of town to finish my book; you were so interested in it, that you may like to know I have changed the ending; instead of "A Man's Ideal," I shall call it "The Real Woman."

THE END

The Old Nurse

Friend of thirty years is she,
True with heart-felt loyalty;
Through life's gladness, through life's tears,
Giving faith that never veers
In its bright, sweet sympathy.
Dreaded once as despot, we
Her nurslings smile at vanished fears;
Far too seldom men may see
A friend of thirty years!
Oft through dreams of childhood's glee
Comes a tender memory;
Cradle songs again one hears,
Crooned with patience that endears;
And this proves her well to be
A friend of thirty years.

C. M. P.

ADVANCE TYPES OF SHIRT-WAIST SUITS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns, see page 23.

Nos. 1762-1763. A stylish shirt-waist suit of changeable moirés in two tones of green, with a sprinkling of shot threads in bright gold yellow. The waist (**No. 1762**) is an entirely new idea in shirt-waist models, a pleasing contrast being effected by strappings of the silk over a yoke and plastron front of heavy cream white lace. The sleeve also is given the same smart effect by an elbow puff of the lace. Pretty gold jeweled buttons ornament the waist and skirt and a buckle of the same metal fastens the crush belt of dressed kid. This pattern is developed over a fitted lining and would be equally attractive as a separate waist. The waist is cut in sizes 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.

The skirt (**No. 1763**) is developed with a full length front gore, circular sides, lengthened by a straight side-plaited flounce, and having a box-plaited back. Straps finish the upper edge of the flounce and outline the front gore. This pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

For the medium size of this entire costume about 18 yards of 21-inch silk and 2 yards of allover will be required. Taffetas, the new satin finished silks, cashmere, Henrietta, veiling or challie may be used to good advantage in this mode, substituting check or plaid silk for the allover lace.

Nos. 1764—1765. Shirt-Waist Suit or Afternoon Frock of blue cashmere. The waist (**No. 1764**) is made over a fitted lining and closes at the left front under the trimming strap, which with the revers and cuffs are trimmed with French knots in a darker tone of silk floss. A chemisette and stock of white mousseline laid in crosswise folds finishes the neck, and a sailor's knot of striped silk gives a pleasing effect to the front. Clusters of wide tucks in graduated widths are used to good advantage in the waist and sleeve, and are also shown in the skirt and deep flounce. This pattern is cut in sizes 32, 34, 36 and 38 inches bust measure.

Price, 15 cents.

The skirt (**No. 1765**) has a five-gored upper section, tucked to yoke depth and is lengthened by a gathered flounce. This pattern is cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For this entire costume in the medium size 14 yards of 36-inch material will be required. All soft pliable wool fabrics, taffetas, moirés and novelty silks would look well in this mode, and being somewhat fanciful in design, trimming is not necessary.

The Summit of Her Ambition

A Story of Artist Life

By Davis Brainerd

Chapter I.

MARIAN PELTON was devoted to art. It was the old story of youth, talent, and inexperience, together with that hopefulness which mistakes talent for genius. She did not rave about it, or swear that she was wedded to Art, with a capital "A." Marian was very young, but she was gifted with a great deal of common sense and a quick perception of the humorous. She knew that such assertions are only made by women who have no attractions, and are, therefore, not likely to be wooed by anyone, or else by those who wish to attract men by seeming to appear unattainable—a most potent method. Therefore she said little or nothing about her aims and aspirations, but set her lips firmly and made up her mind that she would succeed in the career she had chosen —somehow, some day.

But she had long to wait. Mrs. Pelton's purse was by no means suited to the size of her family. She could not afford to give Marian the long and arduous training necessary for an accomplished aritst. If the truth be told, she did not know much about it. She was fond of saying that real talent would assert itself, training or no—a comfortable axiom that suited both her inclination and her purse.. To do her justice, she treated Marian well according to her lights. Instead of letting her finish her education at the high-class New York boarding-school which had launched her sisters into the world, she sent her to Paris—quite the best centre, she was told, for an artistic training.

But even in Paris one has to choose the right quarter for an artistic training. At Madame Martin's select establishment for the instruction of young ladies, Marian learned how to dress becomingly, dance divinely, and walk like a young queen. She also learned to speak French like a native, and a certain trick of looking demure—a trick not at all in accordance with the spirit within her, which was more prone to audacity and rebellion than demureness.

Now, all this was very nice, but it was not art. It is true that Marian, together with the rest of Madame Martin's pupils, was taught shading from the cast, and oil painting; but her soul sickened at the sameness of the endless plaster casts and the stupid copies which they had to paint, and which were invariably touched up by the professor. By dint of long agitation she was allowed to study still life, but she wanted more than that. She wanted to attend life classes, and sketching classes, and to work in a real studio. Madame Martin religiously took her to the art galleries, but Marian came back more dissatisfied than ever. She wanted to understand the pictures, to see the beauty and cleverness, the why and wherefore of them all. She could only grope about dimly by herself, and Madame Martin was too much engrossed in looking at costumes and bowing to her distinguished acquaintances, to bestow any attention on the pictures or on the eager girl at her side.

"Mais encore des questions!" she would say, raising her hands in graceful protest, and Marian could only laugh and allow her question to pass unanswered.

And so Marian came back home with very little more artistic training than she had taken with her. But she had learned patience, which was, perhaps, better still, and she did not complain Her mother had done her best, and Marian was not going to let her think that it fell short of the best possible. She simply set to work by herself,

"YOU MAY BE A GENIUS FOR AUGHT I KNOW."

turning the old nursery into an impromptu studio, and getting her sisters or the village children to sit for her.

But it was slow and unsatisfactory work. Disappointment lay in wait for her at every turn, and while her sisters praised her sketches, the poor little artist herself spent many hours sitting alone in the old nursery, fighting away despondency and battling with the desire to give up the struggle which seemed so hopeless.

"I will succeed," she would say to herself, setting her teeth firmly; and when Marian made up her mind to do a thing and set her teeth firmly as she thought of it, she generally did it.

And she carefully hid all her disappointments from the rest of the family. Nobody knew how she longed for help, nor could they tell when the fits of despondency were upon her. To the outside world she was as bright and merry as her sisters. Only the old nursery knew—the old nursery and Gerald Preston.

He found out by mistake. He came down from town unexpectedly one day, and in the excitement of greeting him and hearing all about Susan and Mortimer and the rest of the New York news, no one remembered to go and tell Marian of his arrival. He missed her after a bit, and inquired if she were away.

"Oh, dear me, no!" said Kitty. "She is out in the orchard painting. She is working at a sketch of me. It is awfully good."

"I'll go and have a look at it," replied Preston with alacrity.

"You'd better not," said Kitty. "She hates anyone to disturb her when she is painting; it makes her so wild."

"I should like to see her wild," he replied, imperturbably. And he went straight out to the orchard.

"How old and worn he looks today," said Gertrude, as his steps died away in the passage.

"He ought to be married," remarked Kitty. "He wants looking after, and he is so nice."

Gerald did not wait for an answer to his words of greeting as he came up behind Marian seated at her easel.

"Do go away," she said quickly. "I am busy."

Her hair was very untidy and her face was very red. Moreover, there were tears in her eyes. Her expression of dismay when she looked up and saw her visitor would have been ludicrous if it had not been also very distressing.

"Oh!" she said, and she seemed too much overcome to say more.

Gerald said nothing. He had learned the value of silence. He saw at a glance what was wrong, and he simply stood examining the picture which had given so much trouble.

"Why don't you paint Kitty as you see her, instead of trying to turn her into a saint or something equally preposterous?" he asked at length, without turning round.

Marian had risen to her feet by this time, and had smoothed her pretty auburn hair and removed the traces of tears from her eyes. She came and stood beside him.

"Kitty as she is doesn't interest me," she said. "I get ideas for a picture, and I must have a model. Kitty is better than nobody."

"You mustn't have ideas for years to come," answered Preston. "If you want to succeed, you must learn to paint what you see; then, perhaps, after a long time and a great deal of work, you may be able to paint what you imagine."

"I didn't know that you knew anything about art," she said, looking at him sharply.

"I don't," he replied. "But my common-sense tells me that much. You are a sensible girl; I cannot think how it is that you do not see what I mean for yourself."

(*Continued in the January number.*)

Excellent Styles in Waists

No. 1628. Ladies' Fancy Waist without lining, closed at the centre-back and having a shaped yoke and cross-wise dart tucks in the waist and sleeve. The mode is adapted to silk, linen, French flannel or wool veiling, and should be hand-embroidered in silk floss. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3½ yards of 36-inch material, 11 yards of insertion, and 3 yards of embroidery.

Price, 15 cents.

Waist No. 1628

No. 1728. Ladies' Evening Waist, without Sleeves, closed in the back and having a fitted lining and shaped belt. To complete a dancing frock of mull, batiste, soft silk, and similar fabrics this waist is especially good. Cut in sizes 32, 34, 36 and 38 inches bust measure. Size 36 requires 2½ yards of 21-inch, 2 yards of 32-inch, 2 yards extra of 21-inch for ruffles, 8 yards of lace and 3½ yards of ribbon.

Price, 15 cents.

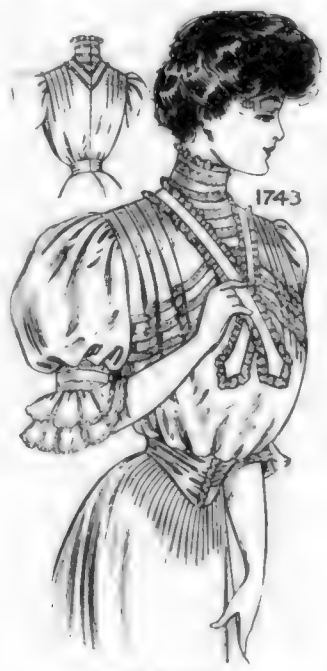
Waist No. 1728

No. 1629. Ladies' Smocked Waist with fitted lining and closing in front. An attractive model for crêpe de Chine, India or China silk, or silk mull. Smocking may seem a difficult task to many needlewomen, but this pattern is supplied with especially illustrated and concise directions for making smocking, which makes the task a simple matter. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3½ yards 36-inch material and 6½ yards of insertion.

Price, 15 cents.

Waist No. 1629

No. 1743. Ladies' Shirt-Waist, with fitted lining and closed in the back. Developed in China silk with trimming of fine lace insertion and edging. Cut in sizes 32, 34, 36 and 38 inches bust measure.



Waist No. 1743

Size 36 requires 3½ yards of 27-inch or 3 yards 36-inch material, 1 yard extra for sleeve ruffles, 10 yards of lace and 7 yards of insertion. Price, 15 cents.

No. 1742. Ladies' Fancy Waist, with fitted lining and closed in the back. As pictured, delicately figured taffetas, plaited mousseline and lace edging were used to develop this charming waist, which is equally good for a separate waist or to complete a costume. Cut in

Waist No. 1742

sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 4 yards of 27-inch or 3¼ yards of 36-inch, 1¼ yards tucking and 12 yards of lace. Price, 15 cents.

No. 1649. Ladies' Round Yoke Waist, without lining and having elbow sleeves and centre-back closing. Desirable for a separate waist or to complete a costume. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 30 requires 2¾ yards 32-inch material with ¾ yard of 18-inch allover, 4½

Waist No. 1649

yards of lace, and 4½ yards of 3-inch insertion. Price, 15 cents.

No. 1741. Ladies' Waist. Tucked in box-plait effect, having a fitted lining and closing at the front under the centre tuck. A splendid design for silk, dressy and in good style, for special occasions. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 4½ yards of 21-inch material or 3¼ yards of 36-

Waist No. 1741

inch material, with ⅝ yard of 18-inch allover and 5 yards of braid.

Price, 15 cents.

No. 1726. Ladies' Evening Waist, with fitted lining and centre-back closing. A desirable model to complete a dancing frock or evening gown of soft silk, crêpe de Chine, and similar fabrics. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 4½ yards of 21-inch or 2¼ yards of 36-inch material, ⅝ yard of 18-inch allover, 3 yards of lace and 6 yards of ribbon. Price, 15 cents.

Waist No. 1726

All measurements of PICTORIAL REVIEW Patterns are made allowing for material having a nap, or figure with an up or down. In plain material without a nap, by fitting the pieces in it will frequently make a difference of one or more yards on skirts and other large garments.

Useful Things in the Household

Showing How a Woman May Become Her Own Carpenter

By W. S. R.

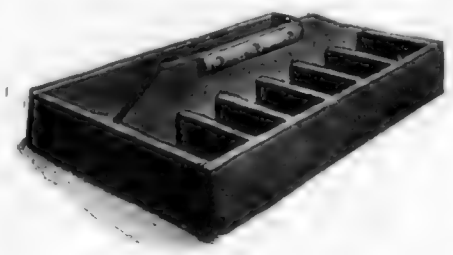
An elaborate outfit of tools is unnecessary, but there are certain tools which should be in every house, and here is the list: Hammer, pinchers, screwdriver, tenon saw, small iron plane, bradawls (three sizes), gimlets (three sizes), chisels (three sizes), gouge, square, foot-rule. Buy only tools of first-class quality. The above equipment is purchasable for $5.00, or less, and will last a lifetime.

The following things will also be needed: Oil-stone, gluepot and brush, sandpaper (fine, medium, and coarse). There is no need to buy a gluepot. An ordinary pound jam-jar will serve excellently, if you stand it in a small saucepan. A sharp pocket-knife, scissors, some good paste, and a tube of one of the strong adhesives will also be required.

HOW TO MAKE GLUE

Buy the best glue, and break it into small pieces by placing it on the hearthstone and striking it smartly with the hammer. Half fill a jam-jar with the broken glue, pour in enough cold water to cover it, and stand the jar aside for twenty-four hours. By that time the glue will have absorbed all the water, and will be much increased in bulk.

Place the jar in a saucepan, with enough water in the latter to reach within an inch of the top of the jar, and set on the fire. When the water boils, the glue will begin to dissolve in the water it has absorbed, and it should then be stirred with a stick—not with the brush—till every piece has disappeared, and the now liquid glue is steaming hot. The scum which rises to the surface should be removed, and the glue will then appear as a clear, amber-colored liquid, in proper condition for use. Glue should be diluted with *hot* water if too thick, which is likely to be the case when it is heated up a second time. It should be kept covered constantly so that flies may not get in it.



A SERVICEABLE NAIL-BOX

HOW TO MAKE PASTE

Mix flour to a thin, creamy consistency with cold water in a bowl, breaking down all lumps with a spoon. Turn into an enamel saucepan, put on a slack fire, and stir continuously till the mixture thickens. Remove from the fire, add a few drops of oil of cloves, and stir well in. Turn out into a clean bowl, allow to cool, and then squeeze the paste through a piece of muslin into a jam-jar. Paste made in this way is free from lumps, sticks well, and keeps indefinitely. To protect the surface from hardening by evaporation, make a wooden disc, as shown in the illustration, to fit loosely into the jar. The brush may then be left in the central hole.

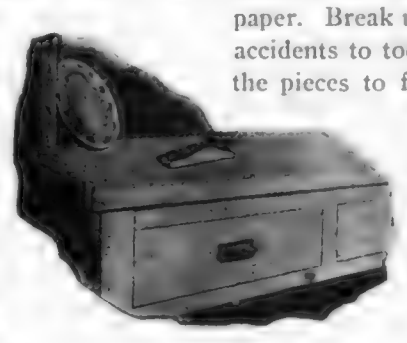
MAKING GLUE

THE PASTE POT

MAKING A WORK-BENCH

Much small work may be done on an ordinary table, but it is a good plan to interpose a board of some kind. It protects the table from splashes of glue and accidental slips of the tools. An ordinary drawing-board is valuable for the purpose. Its level surface may be used as a test for the accuracy of your work, and its corners to prove squareness of your angles.

It may be fixed to the table with clamps, if desired, and if the edge be allowed to overhang the table a small vise may be used. A more rigid support, however, will be needed when dealing with larger structural work. If you have not the room for, or are not minded to invest in a carpenter's bench, utilize the kitchen dresser. The dresser-top is usually firm, flat, and admirably adapted for light carpentry.



UTILIZING THE KITCHEN DRESSER

In the illustration is shown how, by screwing a small square of hard wood to the end, the dresser-top may be utilized for planing.

HOW TO KEEP NAILS AND SCREWS

Nails and screws should be kept in a special box, having suitable sub-divisions for classifying them; and the nailbox must be put in a dry place, or its contents will rust and become unusable.

TO MAKE A NAIL-BOX.

The dimensions of a nail-box for general household use should be about 12 in. long by 10 in. wide, with a depth inside of 2 in.

It should be built of wood not less than three-eighths of an inch thick, preferably planed on both sides. To those who are not equal to planing the surfaces, I would suggest that they obtain from the grocer a loaf-sugar box, the material of which is quite suitable for the purpose. If rough in places it may be improved by rubbing it with sandpaper. Break up the box, draw all nails to prevent accidents to tools, and fingers, and proceed to cut the pieces to form the nail-box. The first thing is to make the tray, for which cut with the saw a piece measuring 12 in. long and 9¼ in. wide for the bottom, and take care that it is truly square at the corners. Then cut two pieces, each 9¼ in. long and 2 in. wide, for the ends, and two other pieces, each 12 in. long and 2⅜ in. wide for the sides. These dimensions are based upon the assumption that the wood is three-eighths of an inch thick.

Pointers on Etiquette

There is no greater evidence of ill manners than to look over the shoulder of one who is reading a newspaper or book and endeavor to read from the same page.

It is quite an art to know how to be an acceptable guest when visiting at the home of a relative or friend. Above all things be prompt at meals. Do not consider her property yours; permission should be asked before even a book is taken from the library or a rose broken from a bush. Many a guest who has violated this little rule wonders why she is not again invited.

The etiquette of condolence is more exacting than that of congratulation. As soon as a death is known, all friends and acquaintances should call and leave their cards. Between intimate friends a note or letter of condolence is always left or sent. All letters of condolence should be answered, although the recipient may wait some weeks before replying.

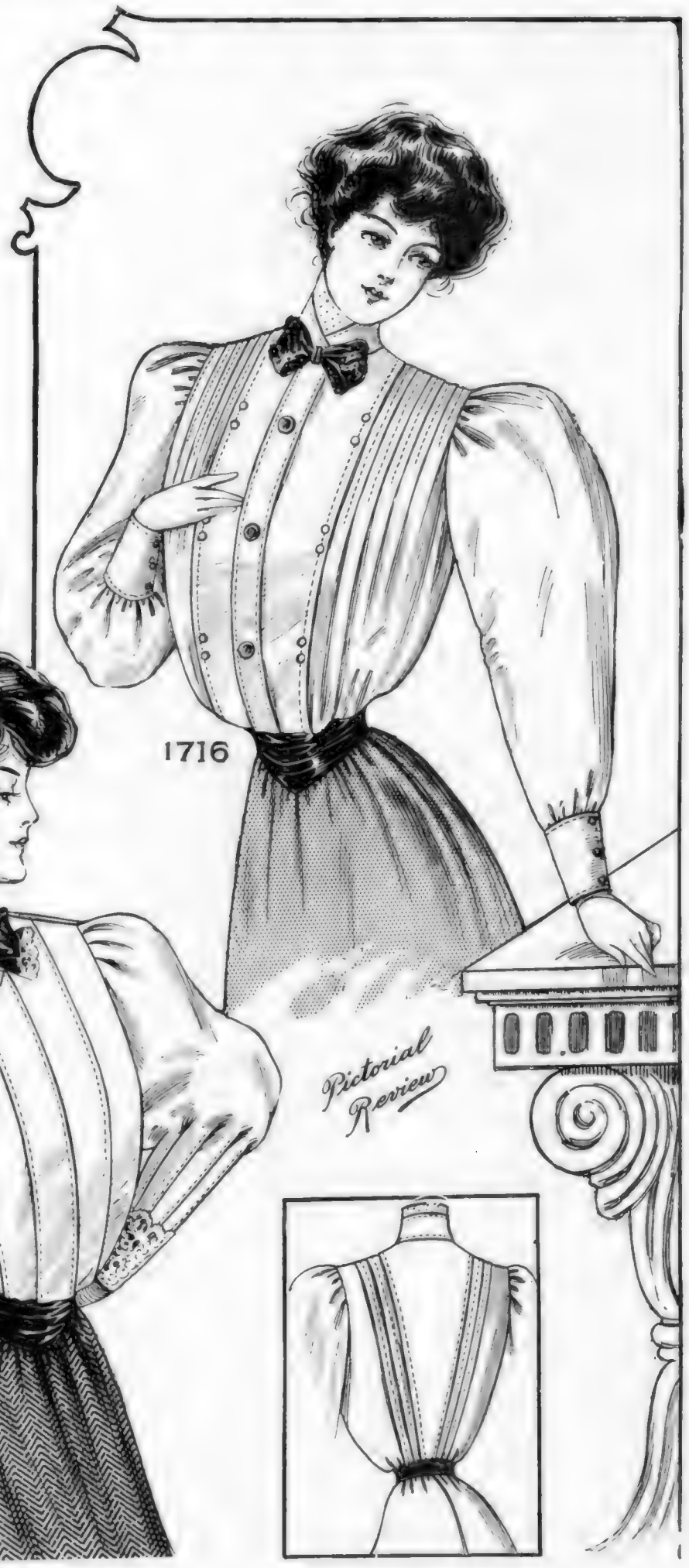
It is customary to have a day at home during the season when one lives in a city, with a stress of engagements, although this may be considered a bit snobbish when one lives in a village or country town, because one is always supposed to be ready to receive one's friends if they take the trouble to call. Tea and light refreshments are usually served on the day at home.

The etiquette of cities varies. In Washington, for example, it is quite different from what it is in Philadelphia, the exactions of political life establishing a distinct code for society in the former city. When paying calls in a strange city, the temporary address should be written on the card in the opposite corner from the permanent or home address.

When one has visiting guests, it sometimes happens that their names have not been included among those for whom invitations have been received. Friends may ask for an invitation for another friend, or a guest, to a reception or ball, in fact, to any social gathering where the number is not necessarily limited, as at luncheons, dinners, card parties, etc.

Card-leaving is an important part of the social interchange. When calling upon a friend visiting at a home where the hostess is unknown to you two cards must be left, one for the guest and one for the hostess.

A woman should always acknowledge a man's little acts of courtesy with a bow or smile and a brief word of thanks. When accepting his seat in a public conveyance she should never allow his politeness to go unacknowledged.



SEPARATE SHIRT-WAISTS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns, see page 23.

No. 1490. Ladies' Plain Shirt-waist, made without a body lining and having a plain shirt sleeve with mannish cuff. The neck is finished with a neck-band, so that any style of linen collar of the mannish order can be worn. Smart waists of this mode are seen in the exclusive shops, developed in mercerized madras, of pink, blue, light-green and linen colored, having the front plait, cuff and sleeve laps piped with white linen, and worn with a white linen collar. As pictured, checked taffetas was the material used. Cut in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Size 36 requires 3½ yards of 36-inch, or 5 yards 21-inch material. Price, 15 cents.

No. 1716. Ladies' Shirt-waist, without a body lining. The secret of attractiveness in a tailored shirt-waist is in its simplicity of design and symmetrical lines, and the model here illustrated is an excellent example of this rule. The number is adapted to all the popular fabrics now in vogue for the separate shirt-waist of plain tailor finish, and is here pictured developed in gray taffetas, with two sizes of metal buttons for decoration. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3¾ yards of 27-inch or 3¼ yards of 36-inch material. Price, 15 cents.

No. 1501. Ladies' Shirt-waist, without body lining. This waist is a trifle more elaborate in design, having a tucked sleeve, with a shaped cuff, a shaped collar and shoulder straps. The opening is effected under the centre plait. French flannel in light-green, with collar and cuffs of baby Irish lace, was the material chosen for development. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3½ yards of 36 inches wide and ¾ yard of allover. Price, 15 cents.

New Sofa Pillows

Attractive Designs for the Needleworker During the Winter Season

Never before has Dame Fashion given such unqualified approval to embroidery as a means towards household decoration as at the present time. Table-covers, pillows, screens, and hangings are all made a harmonious part of the general decoration, and especially is this true of sofa pillows, which blend in with the prevailing color scheme.

THE POSTER PILLOW

For this attractive design of geese, brown linen is the material used. The picture is worked with Roman and Persian floss, and the ruffle trimmed with bands of white Duchess lace braid and narrow satin ribbon, orange for edge of pillow-top and ruffle, and green for second row on ruffle.

The geese are outlined with brown and black respectively, and the bodies covered with darning stitches in pale shades of gray and tan. The heads

GEESE DESIGN LP1305E

Tinted pillow top with back, 24 x 48, 65 cents.
Silk for working, 96 cents extra.

SCRIM SOFA PILLOW LP1717

Stamped top with plain back, 24 x 48, 65 cents.
Hardanger silk for working, $1.00.

and web feet are worked in two shades of yellow, outlined with black, and the tongue is worked solid with red. The eyes are formed of a solid black dot, outlined with pink and black, with a dash of white on the eye-centre. In working the darning stitches it is only necessary to remember the "lay" of the feathers and to use the shades indicated by the tinting. The ground at the bottom is indicated by straight lines worked in outline stitch with green. The motto is worked in shaded green Persian floss.

THE ROSE JEWEL PILLOW

Made of écru ticking this pretty design is most effectively worked, the tinted rope edge in green being couched on one edge with green rope silk, and on the other with brown, with Japanese gold thread on the inside. The rose is worked in full embroidery with Roman floss in shades of pink and green, and the spider webs are outlined with gray and studded with pearls and white jewels. The spiders are formed of large emerald jewels for bodies, and have the legs worked with black. With a finishing ruffle of rose pink satin ribbon this pillow is a beautiful feature in a room.

THE LEAF SCRIM PILLOW

Scrim embroidery is excellent pick-up work, for there is no shading, and it can be done without a hoop. Protect the edges with overcasting before beginning to work. This simple design is worked in yellow, red, green, and blue, the leaves all being worked the same way—the centre section across and the two sides up and down. The leaf forms outside the band, commencing at the corner are blue, red, yellow, respectively, the centre figure on each side being yellow. Those on the inside of the bar are yellow at the corners and blue on the sides, and the base of each figure and the bar forming the square are green. Two shades of each color are used in the forms. The entire design is outlined with black.

The centre of this motif is in two shades of yellow, the corners blue, and the side figures red, with the inclosing band green, like the one in the border. Finished with a heavy silk tassel at each corner, although a cord may be used if preferred.

CROSS-STITCH DESIGN.

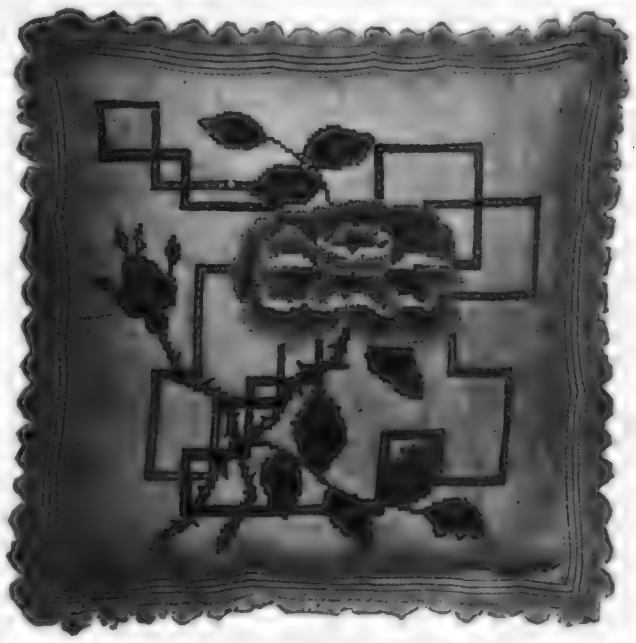
Cross-stitch work has been greatly simplified, and there is no more counting of squares, for the designs are stamped and even tinted. The material used for this pillow-top is a coarse écru canvas with plain denim of contrasting color for the back, and the edge of the pillow is finished with the new pillow binding, which is more effective and inexpensive. Very beautiful effects in shading are possible The American Beauty reds are used for the rose, olive greens for leaves, and two shades of brighter greens for the conventional scrolls, each little square being worked in cross-stitch. The band which finishes the edge is green and écru.

ROSE JEWEL PILLOW LP1718

Tinted top with plain back, 24 x 48, 65 cents.
Silk, gold thread and jewels for working, $1.90.

THE PANSY PILLOW

The rich colorings of pansies lend themselves to beautiful effects for sofa pillows. This flower is more satisfactory when worked in full embroidery. The pansy to the right is purple and yellow, the next yellow rayed with purple, the third purple with yellow centre, the next brown, purple and yellow centre, and the last purple shaded with yellow. The dot in the heart of each is light green. Outline the stems with green and work



AMERICAN BEAUTY DESIGN LP1303A

Tinted pillow top with plain back, 65 cents.
Silk for working, $1.58 extra.

leaves in long and short stitch. The background is darned with light green, couched with dark green, with dots of brown around the edge.

PANSY DESIGN LP1200C

Tinted pillow top with plain back, 35 cents.
Silk for working, 88 cents.

The New Initial Waist—A Popular Fad

The instantaneous success of the new Initial Waist as the leading novelty of the Autumn season is a sufficient warrant for its repetition in this number So many needleworkers are on the lookout for novel material for holiday gifts that this new idea has become a veritable furore among them, and the difficulty of filling the mail-orders rapidly enough to satisfy them points to the purpose for which the patterns are intended, as all such work requires time for its proper execution and Christmas will soon be here.

The PICTORIAL REVIEW, always the first to seize every good suggestion, has adapted this fad to the needs of its clientèle, and in presenting the beautiful illustrations shown on this page, depicting the effect of the finished garment, stands ready to furnish the suitable patterns to which the initial embroidery may be applied, and also the perforated patterns of the embroidery intended to embellish them.

No. 1744. Ladies' Yoke Shirt-Waist, especially designed for Initial Embroidery, 15 cents. Perforated Embroidery Pattern, any initial, 40 cents extra.

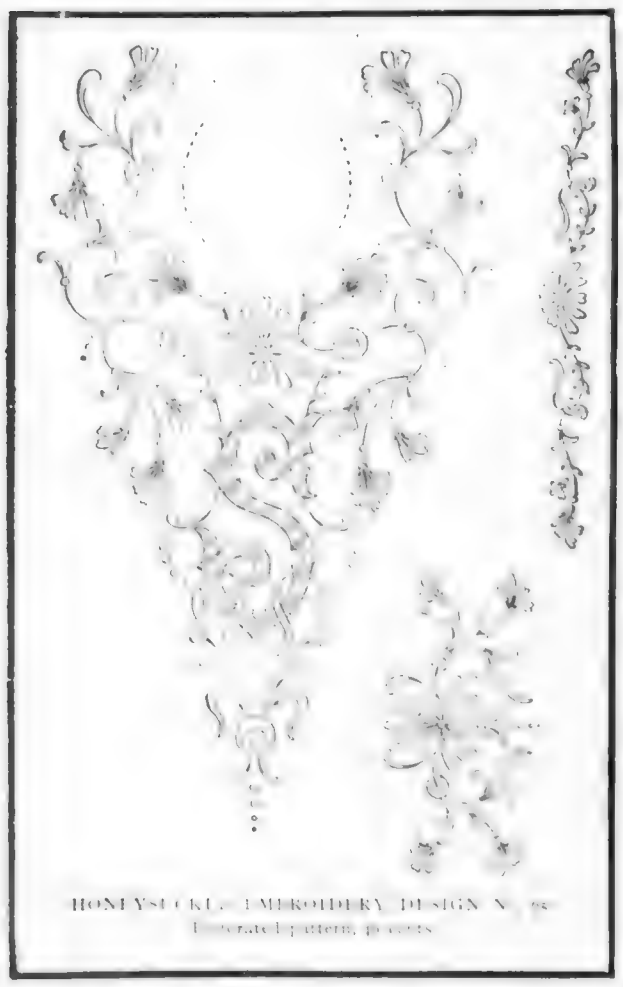
It will be noted that No. 1745 is a simple shirt-waist, opening in the back, having two bunches of four tucks each on front and back

No. 1745. Ladies' Tucked Shirt-Waist, especially designed for Initial Embroidery, 15 cents. Perforated Embroidery Pattern, any initial, 40 cents extra.

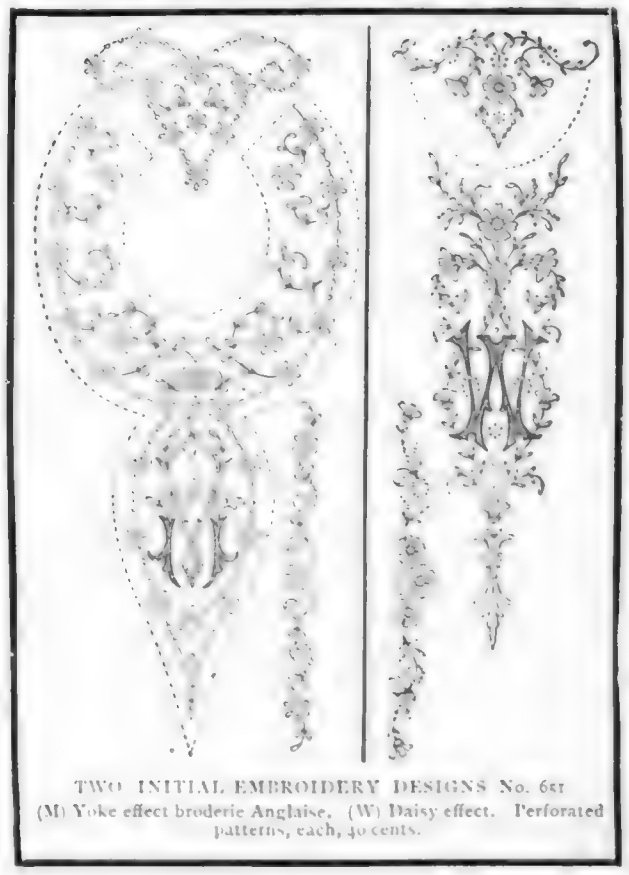
the tucks in the front being stitched to bust depth only. The embroidery pattern is then stamped directly on the front, between the bunches of tucks, giving that touch of elegance, that climax of effect which every well-dressed woman desires. The deep cuff and stock are ornamented with the same daisy pattern.

No. 1744 also opens in the back, but has wider tucks and the embroidery is set on a special yoke piece. The stock and deep cuff are also finished with the stylish broderie Anglaise design. In ordering these novelties by mail, remember that the waist pattern is sold separately at the usual price (15 cents), and the perforated embroidery design at 40 cents. The designs Nos. 650 and 652 are intended for any shirt-waist pattern opening in the back, and are especially appropriate where tucks are not desired, the embroidery being the only feature on the front. The lingerie waists will be worn throughout the Winter.

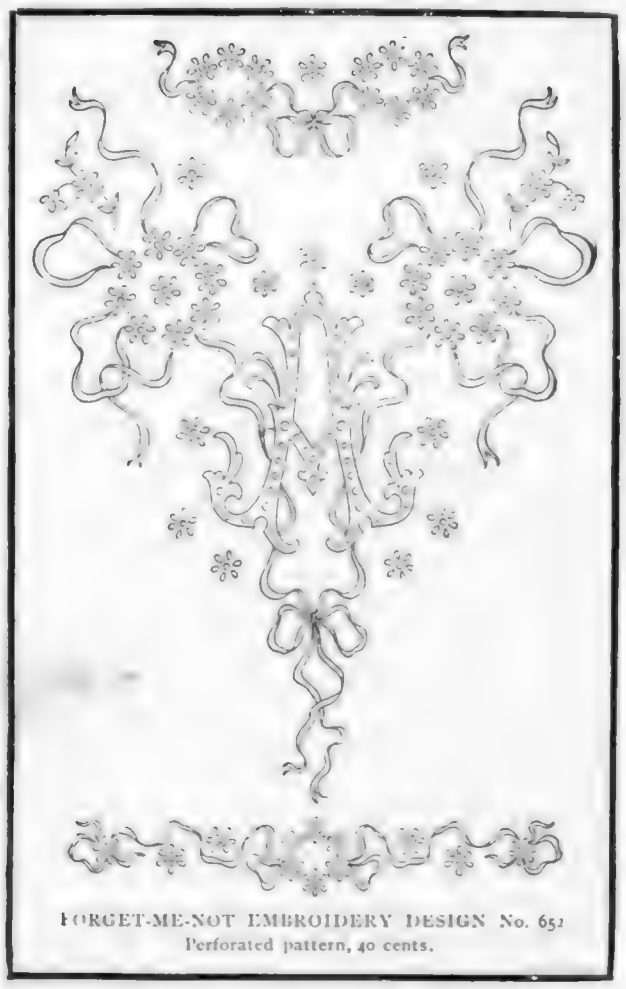
This is the age of fine needlework, and in no other part of the costume is there such scope for its display as in the blouses and shirt-waists which are so universally worn. There is no combination which is so satisfactory as beautiful embroidery applied to a charmingly sheer fabric. The initial embroidery design may, however, be applied to the heavier linens, to silk, pongee, or any of the mercerized materials, or even to flannel, cashmere or Henrietta cloth, if preferred. Upon any or all of these backgrounds it would be equally satisfactory.



HONEYSUCKLE EMBROIDERY DESIGN No. 651
Perforated pattern, 40 cents.

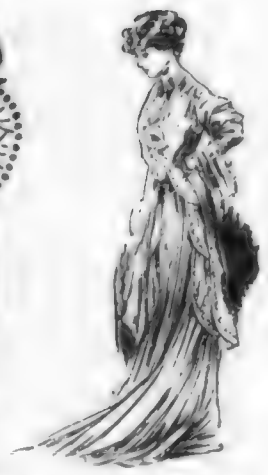


TWO INITIAL EMBROIDERY DESIGNS No. 651
(M) Yoke effect broderie Anglaise. (W) Daisy effect. Perforated patterns, each, 40 cents.



FORGET-ME-NOT EMBROIDERY DESIGN No. 652
Perforated pattern, 40 cents.

The Realm of Fashion



The Autumn openings decided several important points in the general offering of fashions. One was the acceptance of the prevalent plaids; another was the introduction of gold and silver cloth and ribbon into trimmings of reception and evening gowns, and especially into millinery; and still another was the pronounced use of the new circular, tunic, and princess skirts (verifying the forecasting of the PICTORIAL REVIEW on the skirt subject); also the popularity of broadcloth and the supremacy of the color gray; and finally, the general adoption of the Empire model in coats.

The bolero has by no means disappeared, but seems to have fastened itself with parasitic firmness to the costumes of the moment, for it appears now on street gowns, again on the Empire coats, and again on evening toilettes. In the latter case, it is usually made of lace and adapted over a tight, draped bodice. The recent costume importations show an elaboration of handwork which is unprecedented. One gazes at it in wonder that there can be found workwomen so prodigal of their time as to be willing to undertake such intricate needlework. Lattice bands of narrow folded ribbons, tiny, close shirrings, inserts, and appliqués on appliqués are some of the fanciful things that one sees.

THE EMPIRE STYLES

The Empire fashions are obviously to the fore; we can see it in our hairdressing, our ornaments and trimmings, and even in our buckles and buttons. Beautiful buckles and hatpins play an important part on fur wraps and velvet hats respectively, showing the tendency towards magnificence of detail. It is delightful to think that dull oxidized silver and quaint gold trimmings will be used among a hundred and one pretty fallals and fancies.

Eighteenth-century fashions in coats necessitate eighteenth-century hats o correspond. Some very quaint effects are arrived at both in furs and cloths, but it is not every woman who looks well in these garments, and those who do not will turn with gladness to the short, beautifully fitting, single- or double-breasted coat. Some fur coats of the Louis order show long tails at the back.

Regarding sleeves, there is a wide choice, though most of the furriers are making their coats with sleeves that are big at the top but fairly tight towards the wrist—in fact, a rather large leg-of-mutton. This suits a severe style of coat very well, but I think the more picturesque models look better with sling or cape sleeves. I hear rumors that there have been delightful little ermine boleros, or very short coatees, cut up to show underfrills of lace—dainty, smart, ridiculous little garments, which look so well with a beautifully made white cloth skirt and a white hat trimmed with ermine. Many of the cloth coats show sable trimmings, and dresses are being trimmed with fur edgings.

THE COMING SKIRT

The many-gored skirt is a decided novelty, being made flat with a multitude of seams around the hips and flaring towards the foot so much that it falls into natural plaits. This means obviously a skirt with many seams, and—not obviously—one which will not stretch appreciably in wear, an advantage which places it at once, from a practical point of view, head and shoulders above the ever-popular skirts of the umbrella description. This charming and utilitarian skirt will be fully illustrated in our January number. Sun-plaited skirts are again in favor.

THE NEW BRIDGE COAT

There are some dainty little women who look charming in the Louis coats composed of old brocades, softened by jabots and frills of chiffon and lace. It is always a relief when chronicling fashions to turn to these artistic trifles, where we can afford to dispense with laws of too arbitrary a nature. For the woman who looks well in gray I have seen a lovely teajacket of gray chiffon velours with a straight Louis waistcoat of silver embroidery and an inner vest of old Alençon lace. The edges of the coat are bordered with chinchilla, and the elbow sleeves are turned back with silver embroidery and frills of old lace. This is worn with a skirt of softest crêpe de Chine and makes a beautiful bridge coat.

The "Empire" designs are especially lovely for certain women, to whom the hard lines of the Josephine bodice and the high sash are becoming. I do not care for the stiff, puffed sleeve of the period, but very pretty is the high-waisted zouave effect of the bodice in front, which can be softened by a fichu and drapery of lace. The hard line across the back is infinitely improved by the very narrowest suggestion of a Watteau, some drapery of lace, strands of chiffon, or a silver sash. And, by the way, these gold and silver tissue materials which are being so largely used are beautiful, sometimes showing the changeable effect with pale blue or lavender or pink.

LUXURIOUS EVENING COATS

Evening coats of lace, white or light cloths, are extremely luxurious garments, but are made on simple lines, the trimming amplifying the effect. Many of them are made with hoods lined with quilted satin, to be drawn over the head, and quite a lot of them are showing capes. Brocaded velvet has been re-introduced for outer garments, and silk, velvet, cloth and the novel gold and silver tissues, as well as satin brocades showing the figures in tinsel, are employed for these. Most of them have a long, fitted back, and the much shorter fronts are variously arranged.

MATERIALS IN FAVOR

Velvet costumes in princess style for calling and carriage wear are displayed elaborately trimmed with fur. In these, rather fantastic styles are apparent. The coats assume irregular outlines, either the back or the front being the longer, but seldom is the garment of the same length all around.

The cloths which show an invisible plaid surface are novel and popular, and suitings for tailor costumes were never more attractive. Checks continue in favor, and the Panamas in small plaids of dull colors, browns and blues and greens, are especially suitable for morning wear and shopping. Reps is a material that has been revived this Winter, the dull plaids with silk cross-stripes at wide intervals of red or white or bright green or gold color being extremely pretty for the new skirts.

All varieties of cloth are manufactured much lighter in weight this Winter, in order to adapt them for the voluminous skirts. Chiffon broadcloth is almost as light in weight as cashmere, and a preference is shown for all satin-faced materials. Blue and green continues to be a favorite combination in small checks, but usually with black as an accompaniment. In mohairs and Panamas this combination is especially favored. The dull plaid poplins are as beautiful for waists as the invisible plaid cloths are for skirts.

SILKS THAT ARE PREFERRED

In silks, the checked louisines in three colors and those with hair-lines and changeable are greatly liked. There is nothing more acceptable for the Louis coats to be worn with lace skirts or for evening costumes than the Pompadour patterns in Chiné louisine. Another pretty thing is the rainbow louisine, and then, too, the taffetas designs with pinhead dots of satin are charming for party dresses. Of course, nets and gauzes and chiffons will be worn again. The changeable taffetas patterns showing brocaded flowers are a pretty novelty.

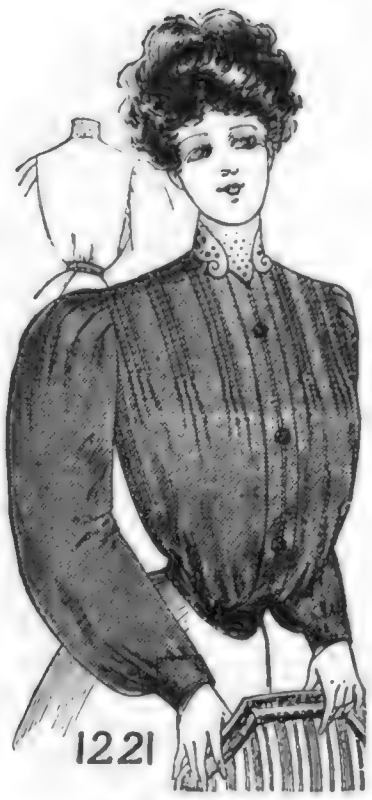
NEW FASHION FEATURES

In the forthcoming January number, the novel walking-skirt of 21 gores, previously alluded to, will be amply pictured and patterned. This new model will be found most desirable for skating, and other outdoor purposes, as it falls very full at the bottom, and is most graceful when the figure is in motion. The home dressmaker will find the pattern so admirably cut that it can be adjusted with very little difficulty. The Priscilla Hood is another novelty for which we predict decided vogue. It will be especially adapted for evening wear, sleighing and automobiling

OUR PINNED PAPER PATTERNS

Any of the models illustrated in our plates or on the cover of PICTORIAL REVIEW will be cut in pinned paper patterns, if desired, in stock sizes, at the following prices: For ladies, $2.00 for a waist or coat; $1.50 for a skirt, and $3.00 for an entire costume. For children, coats, $1.50; skirts, $1.00; entire costume, $2.00. If these are cut to special measure they will each cost 50 cents extra.

Tailored Effects in Plain Shirt-Waists



Shirt-Waist, No. 1221

No. 1221. Ladies' Shirt-Waist, without lining. Pictured in checked taffetas and worn with a hand-embroidered collar of white linen. Simplicity and good style are the potent features of this waist, which is adapted to all prevailing waist materials. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 3½ yards of 36-inch material.

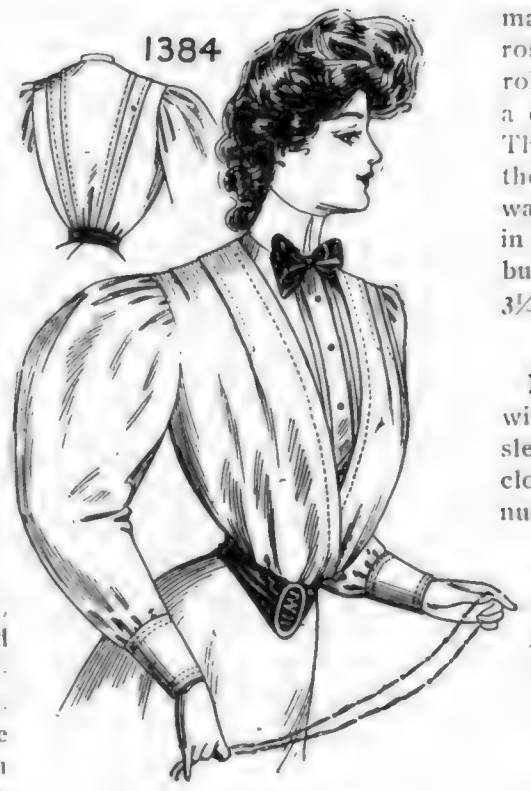
Price, 15 cents.

No. 1496. Ladies' Tucked Shirt-Waist, without lining. A plain, strictly tailored shirt-waist of washable flannel and an excellent design for developing in silk, wool or cotton fabrics. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3¼ yards of 36-inch material and ½ yard of allover for collar and cuffs.

Price, 15 cents.

No. 1384. Ladies' Shirt-Waist, known as the Stephanie waist, with or without lining, and to be worn with any style of linen collar. French challie, cashmere, mohair, Henrietta, taffetas and peau de soie are suggested for development of this practical mode. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3¼ yards of 27-inch material.

Price, 15 cents.



Shirt-Waist, No. 1384

Shirt-Waist, No. 1580

No. 1580. Ladies' Shirt-Waist, without lining. This is an excellent waist for linen, mercerized madras in Winter weight, or silk. A combination of check or plaid taffetas with strappings of cloth in a contrasting color would be effective and particularly stylish. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 3½ yards of 32-inch material.

Price, 15 cents.

No. 1534. Ladies' Shirt-Waist of silk and cloth. This shirt-waist is made without a body lining in rosewood-red taffetas, the revers, roll collar and high cuffs being in a darker tone of satin-faced cloth. This combining of silk and cloth is the newest idea in the separate waist of the tailored order. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 3¼ yards of 36-inch material.

Price, 15 cents.

No. 1346. Ladies' Shirt-Waist with fitted lining, two styles of sleeve and three styles of front closing. The possibilities of this number are numerous, practical and in excellent style, and make the waist a good model for the Winter flannels, such as Viyella, the guaranteed washable flannel. Cut in sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Size 36 requires 3½ yards of 36-inch material. Price, 15 cents.

Shirt-Waist, No. 1534

No. 1296. Ladies' Shirt-Waist of Alice-blue linen. To be made with or without lining. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 2¾ yards of 36 inches wide material.

Price, 15 cents.

No. 1152. Ladies' Plain Shirt Waist without lining and having a plain shirt sleeves. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. This is an excellent model for all the prevailing materials now in vogue for the tailored shirt-waist. For a more dressy effect than the one here pictured, figured or checked silk, with ornamental buttons and lace cuffs and stock would be very effective.

Price, 15 cents.

Shirt-Waist, No. 1346

Plain Shirt-Waist, No. 1152

Shirt-Waist, No. 1296

Domestic Experiences

A Symposium

TO HANG A SKIRT CORRECTLY

A great many dressmakers, professional as well as amateur, find it a difficult matter to hang a skirt correctly. This is the way in which I overcame that difficulty: I finish my skirt and adjust the band and then try it on. The person being fitted holds an ordinary yard-stick, such as can be obtained at any hardware store, first directly in front of her, and moves it, as needed, gradually around the skirt. By measuring from the floor up (I find 1½ to 2 inches about right for a walking skirt), one can obtain a straight edge at the bottom, regardless of any difference in the size of the hips or even a more pronounced deformity. H. S. B.

MAKING RUGS FROM OLD INGRAIN CARPET

Use a firm foundation of old carpet, the size of the rug desired. Cut strips of old ingrain carpet, bias 1½ inches wide, and sew together like carpet-rags. Sew the strips on the foundation through the centre of the strips, trim the edges of them together, and lay another closely beside the one sewed on. Keep on in this way until the foundation is all thickly covered. Then take a broom or scrub brush and brush briskly until the bias edges are nicely frayed out. A border can be put on each edge of different color from the centre by commencing to sew strips at the end of the foundation. This can be sewed on a sewing machine. It makes a pretty rug and costs nothing. M. D.

A JARDINIERE

A nice, clean, wooden butter firkin may be easily made into a handsome jardinière. Cut one down to the first row of hoops. Smooth the top edges and nail all the hoops securely in place. Bore two or three holes in the bottom of the firkin. You will find that if you will stain it in burnt sienna or in Indian red and pick out the hoops in dead black, you will be much pleased with the result, as you will have a handsome jardinière. M. P.

HELPFUL FOR MOTHERS

Mothers, or caretakers of little ones are frequently deterred from traveling because they are required to carry so much extra luggage. The following is my own original invention, and it has been found to work most beautifully; I have called it "The Baby's Traveling Comforter": Take a piece of oilcloth half a yard square, and make a circular opening in the centre the size of a small saucer. Have eyelets made by a shoemaker on each side of the circle, and knot tapes in each. You will find it will fit over any vessel. MRS. L. U.

MAKING WASHING EASY

"Oh! what shall we do to get the real dirty clothes clean?" is the cry from many a woman. Why, it is the easiest thing in the world. Have near at hand on your wash-day a little 5 or 10 cent brush and rub some soap on the dirty spots on your clothes, then use the brush on them. You will be surprised to see how quickly the dirt will rub off, and it does not wear the clothes as much as a whole lot of rubbing. The best thing for men's shirts, cuffs and collars. It is a very simple remedy, but very good.

A. N. H.

TO REMOVE GREASE SPOTS

Stir flour rather thickly into a dish of gasoline, then apply to the spots, having previously marked a circle several inches distant around the spot, or as far as you think the gasoline will penetrate; the chalk will absorb the gasoline, and when dry, which will be in a few moments, the flour can be brushed out, leaving a nicely cleaned garment.

MRS. W. A. D.

PREPARING FLOORS FOR RUGS

In my house of fourteen rooms I have gradually substituted rugs and bare floors for carpeting and matting. Some of the floors were good and fine, but some were not. I tested various methods of preparation, as I found my first handsome floors marred readily. I now consider this my best recipe. It is the only way to prepare a floor for rugs unless you can have hard wood with "piano finish":

Remove all spots by scraping or washing with lye; make a paste of rye flour and shellac of the consistency of putty, staining the mass the color that you wish your floor to be; with a painter's trowel fill every crack smoothly. Let it stand twenty-four hours. Then give the floor three coats of raw linseed oil tinted with umber, or another color, to the wood tint desired. Let the floor stand untouched for twenty-four hours between the laying on of each of these coats. Finish with a coat of floor wax, and polish with a weighted brush. Soft wood floors so treated will not scratch or mar, and will retain their lustre for a long time.

M. E. R.

'MENDING LINEN'

If the linen has become thin in places, sew back and forth on the sewing machine, using a large stitch if the linen is coarse, and a smaller stitch for fine linen; this is very good for table linen and damask towels. When they are laundered the darn is hardly noticeable. Linen mended this way can be used a long time after its days of usefulness are over (as we think). The "Cure for Blue Monday" published in the August Number is very good, having been a household remedy in our family for years, my mother having used the same for her washings. MRS. P. N. P.

GOOD WORK OF THE SUN

"May sun an' May win'
Make clo'es white an' lasses din."

As to what the sorcery of May sun and win' is I know not, but I do know that my Scotch-Irish mother always in apple-blooming time had all of the linen in the house that was the least bit yellow or stained out to bleach to snow's whiteness, and I will further say that the sun of other Summer months will whiten the wash. If possible, keep them out all day, sprinkling them until quite wet all the time; leave on the grass over night for the dew; take up and rinse and starch, then hang on the line; when dry turn the nozzle of the garden hose to a fine spray and sprinkle the clothes while on the line. This is a quick and good method. All plain pieces may then be rolled and laid in the basket as they are taken down. The starched articles will need but a little more sprinkling on parts not exposed to the spray. Another way is to sprinkle on the table with a new whisk broom.

Choose a pleasant day for washing blankets. Measure, then mark your curtain-stretchers. Wash in borax warm water, rinse in clean warm water, dry on the stretchers in a partly shady place, but have as much air as possible; this prevents absolutely any shrinkage. For washing lace and other collars, etc., use good suds put in a large bottle. Shake often, then rub the soiled places lightly, spread out in a deep platter with soap on the stains. Cover with suds, and set in the sun. Renew the suds and keep in the sun until white; then rinse and dry. The last rinsing should be very thin starch-water. Pull into shape, lay on a towel in the sun and then press. MRS. G. B. W.

BOX STEPS FOR STAIRS

This is a hint for those who are planning to build a small house or a cottage for next Summer. Have each step of the stairs made into a box, with the step part hinged. When lifted, you will find good-sized receptacles which will be very useful for holding croquet sets, porch cushions, fishing tackle, tennis rackets, and many other things for which there is usually no place in a small house.

A. R. B.

OLD-STYLE SLEEVES

Cut the top section of a lingerie shirt-waist sleeve from shoulder to wrist, being careful to make the division evenly. Between the two pieces thus formed set insertion (which may be either lace or embroidery), and whip the raw edges over well underneath. Insert as many strips as desired in this way, according to the fullness wanted. Persian banding can be used for sleeves of cloth. M. F.

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EXCLUSIVE STYLES IN TAILORED SKIRTS

Tissue Paper Patterns of these Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 23.

Nos. 1630-1784. The beauty and good style of a fancy separate waist and a well tailored skirt of contrasting color is attractively portrayed in the combining of these numbers. The waist (**No. 1630**) is shown in ivory-white taffetas and Irish lace; it is made over a fitted lining, closes at the centre-back, and is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 requires 6 yards 21-inch silk. Price, 15 cents.

No. 1784 is one of the newest ideas in skirt lore. Double box-plaits form panel gores at the front and back, the long fitted yoke at the sides, which is cut in two sections, is lengthened by a one-piece circular flounce section, the shaped upper edge of which extends up over the seam, meeting an applied trimming strap. The pattern is cut in the regulation round length and in sizes 22, 24, 26 and 28 inches waist measure. Size 26 requires 6 yards of 54-inch material. Price, 15 cents.

No. 1785. Seven-gored skirt of novelty light-weight cheviot, having an inverted plait at back and set in plaited sections at each seam in graduated depths, finished with a shaped trimming strap and silk tailor buttons. All the prevailing cloths and silks will make up well in this mode, which is equally good for a separate skirt or to complete a street or visiting costume. The pattern is cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure, and size 26 will require 7 yards of 54-inch material. Price, 15 cents.

No. 1786. Pictured in reversible checked broadcloth, this number is particularly novel and up-to-date. While having the appearance of a circular skirt, it is really cut in four gores, that is, with a box-plaited front and back gore and circular sides, with a unique yoke effect and an applied trimming strap, which may be omitted. Such fabrics as broadcloth, French prunella, cheviot, serge, Manila cloth, and the heavy silks are desirable for reproduction. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure, and size 26 requires 5¾ yards of 42-inch, or 4¾ yards of 54-inch material.

Price, 15 cents.

By Elizabeth G. Storer

The Thanksgiving feast is preëminently a family re-union, and therefore it should partake of a somewhat homely character, such as would always distinguish a dinner *en famille*—not too much elaboration in decoration, but the use of foliage or fruits or the flowers that grow in one's own windows rather than the hot-house products. It is an occasion for displaying all of the choice old family wares—the accumulation of many years of housekeeping—in china, silver, glass; and of serving certain dishes that are distinctively characteristic of the family, old hereditary receipts that are better than any found in cookery-books, prepared with an especially delicate knack and served as nobody else knows how. There is no reason why it should be a *plain* feast, however, but the contrary, for a Thanskgiving dinner, properly considered and served, should be inviting in appearance, delicious to taste and agreeable to remember, because of its pleasant social features.

AS TO TABLE LINEN

Have a spotless tablecloth—use your round patterned one if you have a round table-top screwed on top of your old-fashioned square one. These table-tops are made in two pieces and are most convenient for seating such a company—say of twelve or fourteen guests. Place the "silence cloth" underneath the tablecloth, make all perfectly smooth, and then dispose a pretty lace or embroidered centrepiece in the middle.

DECORATION OF THE TABLE

The Thanksgiving dinner is usually served at one or two o'clock, but frequently in the evening, if that is the customary dinner-time. Lamplight is so pretty and becoming that lamps or electricity above the table are still frequently used, but hostesses who possess silver branch candlesticks and crystal candelabra prefer to use them, with shades in some soft becoming tint. The flower arrangements are still placed with a view to a low flat effect; long slender garlands being laid along the edges of the lace or drawn-work table-centre, or twisted into wreaths, diamonds, bows, etc., as if they were ribbons; sometimes little electric lamps in the form of flowers are dotted in among the chains at intervals, which gives quite a fairy-like effect. Tulle and ribbons, draped or arranged in a billowy fashion, are rather out of date for table decorations, they have certainly had their day; occasionally you do see narrow bands of very supple ribbon twisted in and out amongst the other decorations, to look as if they were tying the flowers into bouquets, but that is their only appearance in public. Sometimes the electric lights are shaded by very delicate feathery foliage, which falls gracefully and is then attached in pretty festoons to the tall candlesticks at the ends of the table. It has a most charming effect, and smilax or asparagus fern would be suitable for it. But these suggestions are unnecessarily elaborate except for a large company dinner at Thanksgiving. A silver, crystal or brass rose-jar with ferns and roses or chrysanthemums is always pretty, but especially appropriate would be a jardiniére made of a round yellow pumpkin scooped out to resemble a rose-bowl and filled with white and yellow chrysanthemums and having variegated leaves overlapping the edge.

HOW TO DISPOSE THE KNIVES AND FORKS

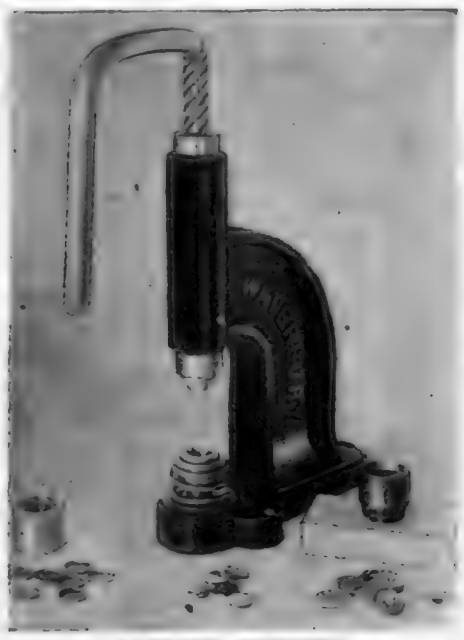
Never starch table-cloths or napkins. Place the napkin at the left of the plate, on the right put the knives with the blades turned in, in the following order: The small dessert knife next to the plate, then the meat knife, then the fish knife (preferably silver), then the soup spoon, and farthest out the oyster fork. On the left side, the dessert fork next the plate, then the salad fork, a small fork for the entrée, and finally the fish fork. The water tumbler is placed above the knives on the right, and the wine glasses near by, if they are used. Butter is not served at dinner, as a rule, but it is permissible at a Thanksgiving feast. All of the plates for the different courses must be prepared at a side-table several hours before the serving, together with the additional silver required. A roll or thick piece of bread is usually laid in the napkin. When individual salt cellars are used, they are placed at the head of the plate.

Dispose small dishes of silver, glass, or porcelain here and there, containing celery, olives, radishes and salted nuts, or if preferred, nuts and bon-bons, having the other things on the side-table and passed with the courses. Always have cracked ice with the olives, celery and radishes. If raw oysters are served they are arranged in fives on the half-shell on a bed of cracked ice in a small plate with a quarter of a lemon in the centre, and this plate is placed on the large dinner plate, just when the dinner is announced. If oysters are not served, a good soup, or a fish course comes first, according to preference. Always carve the turkey on the table and see to it that your carver is skillful and rapid. Also, be careful that the knife is sharp, and the gravy at his left hand. Immediately after the guests are helped to turkey have the cranberry sauce passed and then the vegetables in succession.

HINTS FOR THE WAITRESS

As soon as the guests are seated, if oysters are served, the waitress passes horse-radish, tobasco, salt and pepper, and also crackers or brown bread sandwiches. She then pours the water into the tumblers previously prepared with cracked ice. The waitress should be instructed always to pass everything to the left hand of the guest, and when she passes a warm plate for a second course she replaces the oyster plates with it, using this form all through, and being particular that the guests are never without a plate in front of them, she being instructed always to take a plate when removing one, the viands being handed by her afterwards and the guests helping themselves, instead of receiving a plate already served.

After the salad is removed, the waitress takes off all salt cellars, odd forks and spoons, and with a napkin and tray speedily sweeps the crumbs away, in preparation for the dessert. Pumpkin and mince pie are as much a part of a Thanksgiving dinner as are the turkey and cranberry sauce, and a course of quail or wild duck is frequently served with the salad. Always have plenty of relays of hot plates for the hot courses and cold for the cold courses, in order that your waitress may at no time become confused and "lose her head." These things must all be thought out beforehand to insure a successful dinner.



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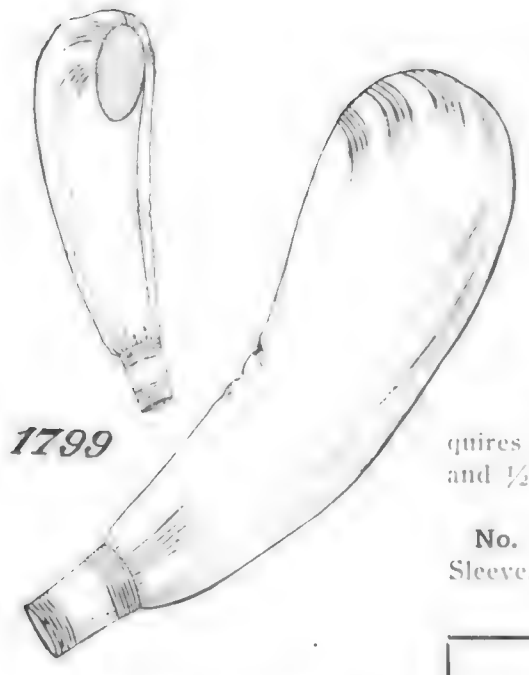
New Styles in Sleeves



Shirt-Waist Sleeve, No. 1799

No. 1799. An excellent model of a plain shirt-waist sleeve is here portrayed. The sleeve is cut in one piece, and the fullness at the top and at the wrist is regulated by small tucks, grouped in clusters; the lower edge finishes with a band cuff tucked in clusters to correspond with the sleeve and the pattern is without a fitted lining. Cut in one size only to correspond with 36-inch bust measure. The model requires 2 yards 27-inch material. Price, 10 cents.

No. 1797. A short sleeve of the tailored variety, desirable for a cloth, silk or velvet costume for street or reception

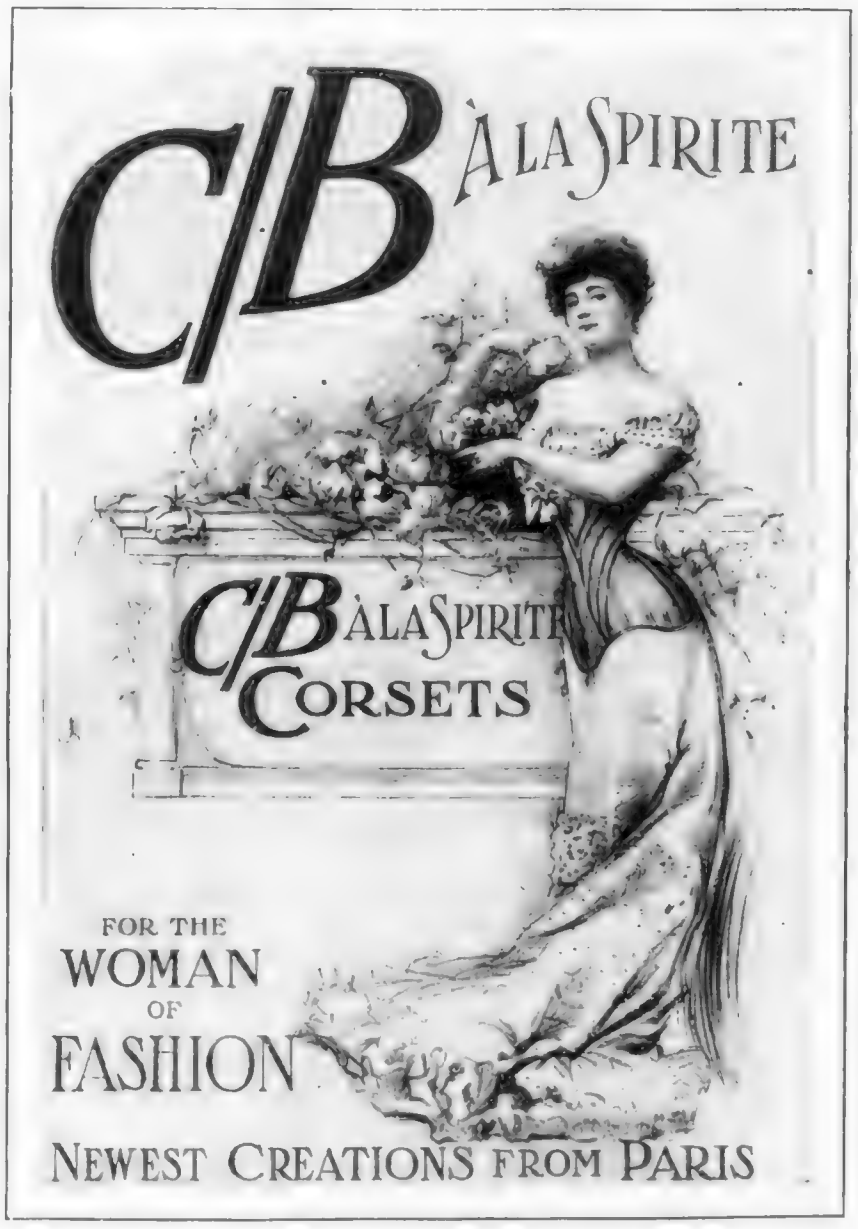
Jacket Sleeve, No. 1749

use. Made over a fitted lining. This is an excellent model to wear with the lingerie cuffs or undersleeves, now so popular. The pattern is cut in one size only to correspond with 36 inches bust measure and requires ¾ yard 44-inch material and ⅛ yard velvet Price, 10 cents.

No. 1796. Ladies' Short Puff Sleeve for a dressy frock, trimmed with a soft twisted band and double bow of ribbon This pattern is made on a fitted lining and requires 3 yards of 27-inch material and 5 yards of ribbon. Cut in one size only to correspond with 36-inch bust measure. Price, 10 cents.

No. 1749. Ladies' Jacket or Coat Sleeve, having a fitted lining. Cut in one size only to correspond with 36 inches bust measure. Requires 1⅛ yards of 50-inch material and ½ yard of 18-inch allover. Price, 10 cents.

No. 1748. Ladies' Short Puffed Sleeve, with fitted lining and trimmed with bands and bows of ribbon. A pretty sleeve to use in a dancing or party frock of sheer material, such as veiling, batiste or crêpe de Chine. Cut in one size only to correspond with 36 inches bust measure. Requires 2 yards of 32-inch material, 5 yards of ribbon. Price, 10 cents.

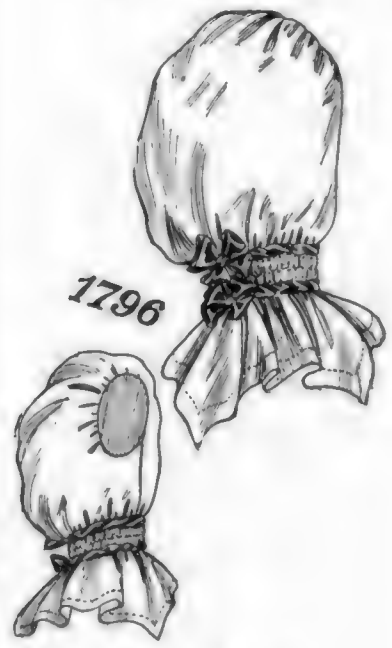


Sleeve Chat.

As the season advances one fails to see any radical changes in sleeve models from those shown in the early Autumn. Many for both street and those cut on strictly tailored lines have an extra amount of fullness gathered at the upper edge.

Fancy undersleeves, or lingerie cuffs, as they are appropriately named, are worn with the elbow and three-quarter dress sleeves, making them more practical for cold weather. In the street these undersleeves are concealed by the high glove of heavy dressed kid, but indoors they give a fresh, crisp appearance to the gown of cloth or silk which is most pleasing to the eye.

Short Sleeve, No. 1748



Short Sleeve, No. 1796

Dress Sleeve, No. 1797

These undersleeves are made of Persian lawn, batiste, Swiss, mull or mousseline, laid in lengthwise or crosswise tucks, frequently with alternate rows of tucks and lace insertion and having tiny ruffles of fine lace at the waist. Pretty models are shown, made entirely of lace ruffling on a net foundation. The allover lace or embroidery cuffs are fast losing favor, but lingerie effects of tucked mousseline are popular.

Plants for the House in Winter

By Sophia Harmon

There are many Winter-flowering plants which may be used to beautify the Winter window-boxes, as well as those with cheerful berries, brilliant in color.

The slight protection afforded by the window is usually quite enough for the crimson buds of the laurestinus, and neat little three-year-old plants of this pretty shrub will soon be showing promise of blossom at every point, which will burst later into beautiful white clusters, making a charming effect against the dark glossy leaves.

The best of all shrubs for a Winter window-box is choisya ternata, the Mexican orange, which is quite as hardy as the laurestinus, and may be trusted to do well unless exposed to cutting winds in January or February; therefore a south or southwest exposure is desirable for it. Few plants are so floriferous, for it produces large heads of bloom at every point, some of which open in the early Autumn until the cold of Winter puts them to sleep, when they will wait for weeks in the same dormant state, expanding their fragrant petals as soon as the warm sunshine of Spring awakes them. The foliage of the choisya is handsome and distinct, with shining leaves in bright green, and the whole plant has an aromatic scent. Coming from Mexico as it does, it is wonderful that it is as hardy as it has proved, but the foliage is of great substance, and the buds are, as we have said, clever at accommodating themselves to a colder climate. This plant can be propagated by cuttings, or, still better, by layering the shoots which are naturally near the ground into pots of good loam, sand, and leaf-mould sunk in the soil below the shrub in the early Spring. The joint which is the most convenient for the purpose should be slit like that of a carnation, and the cut part pegged firmly into the pot, a broken one with a chip out of the rim being the best for layering. If the soil in these pots be kept moist throughout the Summer, the pot will be full of roots in October, when the young plant may be detached from the parent, and repotted, placing it upright, and giving it good drainage and soil. It should not be exposed to the cold of the open air during its first Winter, but can be sheltered in a frame or a greenhouse, potting it in the following Spring as it requires more room.

The choisya is a plant of which it is difficult to have too many, as it is useful in many directions, being easily forced for the decoration of the conservatory in Winter, while it will do well in a glass porch, a window, or a window-box when young, older plants making valuable shrubs for the garden or for the adornment of a veranda or a balcony in a tub. Always distinct and handsome, it will be in bloom during ten months of the year, for its blossoms open from the middle of August till the end of the following May, although the shelter of glass is needed for them to open at mid-Winter.

The jasmine (jasminum grandiflorum) is a most satisfactory plant for house-culture and rewards one's care with beautiful and fragrant white flowers in star shape. The chrysanthemums and lilies, so beautiful while they last, have only their brief season for blooming, unfortunately.

The finer varieties of veronica, such as Imperialis (Purple Queen) with large spikes of petunia-colored flowers; veronica speciosa, somewhat similar, in blue, and in pink; and veronica decussata (a smaller blue flowered variety), are specially suited for pots or tubs. Coming from the antipodes they bloom in Winter, and are therefore most useful in the cool greenhouse, producing a large quantity of blossom, with handsome evergreen foliage. Another New Zealand plant, the splendid kowi, or parrot-beak flower (clianthus puniceus), is very fine from January onwards in a cold greenhouse, for it will not endure much fire-heat, and can be grown in the open air, on a sunny wall, if covered during severe weather or snow with a spare frame-light fixed in a slanting position over it. This plant produces, at the axil of every leaf, from ten to fifteen large flowers, papilionaceous in shape, in the richest carmine-crimson; and it should, if possible, be allowed a free root-run, with rich soil, training the long shoots on a wall. Red-spider is the special foe of the kowi, and this minute pest is sure to attack it should this plant be subject to a hot dry temperature. Ample supplies of water are needed for it from January until it has made its Summer growth, with less moisture during the Autumn months, but it must not be very dry at any time.

JASMINUM GRANDIFLORUM

The crimson bottle-brush of Australia (callistemon speciosus) is very beautiful, with carmine brushes dipped in gold. The flowers are without petals, so that they are singular in appearance, being composed only of anthers. The callistemon needs spongy soil, and should be repotted when it ceases to bloom in the Spring. The plants blossom when quite small, and are then specially decorative. They should stand in the open air during the Summer months, choosing a sunny position, but they need a plentiful supply of water at that time and daily syringing; in fact, they can be treated in the same way as azaleas.

For the warm conservatory, with a minimum temperature of 50 degrees at night, few plants can rival the Indian hibiscus (rosasinensis) in beauty and floriferousness. Flowering profusely while in a small state, this plant (the shoe-flower of India) is never without buds if well cultivated; the brilliant carmine-crimson blooms only requiring a warm atmosphere to open throughout the Winter, as well as in Summer.

Lilacs, in white (Marie Legrange being the best variety) and in mauve (Charles X.); the crimson peach (amygdalus persica) with double flowers; the Chinese plum (prunus sinensis florepleno) in white; spiræa thunbergi, a dwarf shrub which produces a mass of tiny white flowers early in the year; spiræa confusa, spiræa japonica astilboides; cerasus pseudo-cerasus Watereri (the Japanese double cherry), are all suitable for forcing and decoration.

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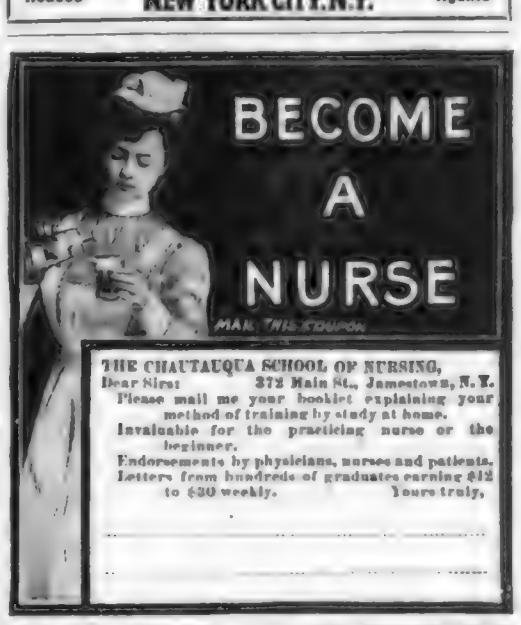
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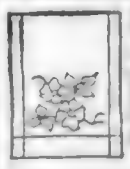

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To advertise our business, we will send to any one, this handsome, stamped, 54-inch scarf, stamped both ends, together with our illustrated catalog of **Lace Collars, and Fancy Work Novelties,** for only 15c stamps. **C. S. DAVISSON & CO., 891 Broadway, New York, Dept. 6.**

Please mention PICTORIAL REVIEW when writing to advertisers.

Nos. 1780-1781. These numbers are combined to good advantage in developing a dainty frock of porcelain-blue silk crêpe. Dyed lace and soft Liberty satin ribbon of a darker tone form the decoration. The waist (**No. 1780**) is a simple one-piece lingerie blouse, closing at the centre-back, made over a lining and having a plain puff sleeve, finished with a ruffle of the material, edged with the dyed lace. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

The skirt (**No. 1781**) consists of a one-piece circular upper section, lengthened by a straight gathered flounce, having clusters of tucks above the hem to correspond with the waist. This pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

For the medium size of this entire frock, 10 yards of 21-inch material will be required.

No. 1782. Young Girls' Dress of white batiste, allover embroidery yoke, and insertion bands. Clusters of narrow tucks are used in both the waist and skirt of this exquisitely simple and dainty frock. The waist is made over a fitted lining, which could be omitted if not desired, and the skirt is a one-piece circular model, gathered at the waist and sewn to the waist. This pattern is cut in sizes 8, 10, 12 and 14 years. Size 10 years will require 8 yards of 32-inch material. Price, 15 cents.

No. 1783. It is most pleasing to note that these pretty guimpe dresses are again in high favor for little girls—the difference in the newer models being that the waists are shorter again, so that the French mode, with its long waist, while still popular, must take second place. A guimpe of Persian lawn, worn over a dress of rose-pink China silk developed this number, which is cut in sizes 2, 4, 6 and 8 years. Size 4 years requires 7 yards of silk and 1½ yards of lawn. Price, 15 cents.

CHARMING DANCING FROCKS FOR LITTLE MAIDS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 23.

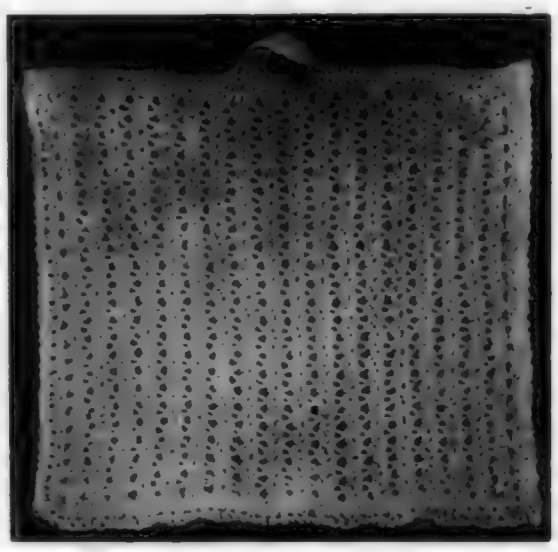
Fancy-Work for Gifts to Invalids

By Kate G. Graham

COVER FOR A HOT-WATER BOTTLE

A HOT-WATER bottle looks altogether unsightly in its plain rubber covering, but it is such an inestimable boon to the poor, cold feet that even on the sofa it is a constant companion. The cover we have given may be made in any coloring to match the room or the couvre-pied, and look quite smart. Use coarse crocheting cotton for the body of the cover and a darker shade of the same for the ruffle. Bone needles No. 8. The bag is knitted on two needles, but more are required for picking up and knitting the edge for the ruffle. The pattern is divisible by four, and one stitch extra is needed. Cast on for one side of the cover 49 stitches, and knit 13 inches in the following pattern row. Knit 1, * knit the front, the back, and the front again of the next stitch before slipping it off the left-hand needle, knit the next three stitches together. Repeat from *. When 13 inches are worked cast off 16 stitches, knit in pattern to the end of row, turn and cast off 16 stitches. With 17 stitches on the needle knit in second color two rows of pattern. Begin to increase for the mouth of the bottle as follows —Increasing row. Knit 1, knit 3 into the next as usual, knit 3 together, knit 3 into the next, knit 1, knit 3 into the next, knit 1. Repeat the increasing row and work two rows without increasing. Repeat these four rows again. Work three rows without increasing, and then one row of increasing, but increase twice in each group of four stitches all along. Work one row of plain knitting and cast off very loosely.

For the ruffle, pick up all the stitches from the mouth and down one side, along the bottom on a second needle, and those up the other side to the mouth on a third needle; in second color knit a row of plain knitting; turn and knit a row in pattern, turn and knit an increasing row



KNITTED COTTON WASH-CLOTH

(increase in every group of four), knit 1 row of plain knitting and cast off very loosely. Make a second half and sew the two together between the frills, beginning from the eighth stitch from the mouth, round the shoulder, down the side, along the bottom, up the other side, round the second shoulder, and to within 8 stitches of the mouth on the opposite side of the bottle. Run a ribbon round the neck to tie when the bottle is in its cover, and a second round the top of the mouthpiece.

A HAND-WARMER

COVER FOR A HOT-WATER BOTTLE

KNITTED COTTON WASH-CLOTH

This makes an excellent substitute for a sponge, and can be so easily kept nice and free from grease and so quickly renewed that it has become a favorite adjunct to the bathroom. Materials: Knitting cotton No. 6 (white only), two knitting needles, No. 10. Cast on 78 stitches and knit 4 rows of plain knitting.—1st row of pattern. Knit 3, *, make 1 by putting the thread in front, slip 1, knit 2 together; repeat from * 23 times more, knit 3. —2nd row. Knit plain.—3rd row. —Knit 3, *, knit 2 together, slip 1, make 1, repeat from * 23 times more, knit 3.—4th row. Knit plain, repeat these 4 rows 24 times (more if requiring a longer cloth), knit 4 rows; and to form a loop for hanging up the wash-cloth cast off 33 stitches, knit 8, turn, cast off 4, and on the remaining 4 work 16 rows, place the 4 stitches to the first 4 stitches of the remaining 37, and cast off together; cast off the remainder of the row.

FOR WARMING THE HANDS

The invalid's hands feel the cold so often, and more, perhaps, when tired with dressing and using them, for even the slight change of wrap necessary to a move on to the sofa is tiring to an invalid, and the comfort of a small hand-warmer is very great. These may be made out of those long meat-juice bottles, kept filled with boiling water, or filled with salt once for all, well corked, and heated through in the oven. If made to match the foot-warmer in color, they would be attractive.

A SPONGE-HOLDER

A convenient holder for sponge, soap, etc., in going back and forth to the bathroom is made as follows:

Materials: 1 oz. knitting cotton, white, No. 8; 2 oz. fancy twine (any preferred color); two long steel needles, No. 11. With the white (W) cast on 1 stitch; knit twice into the stitch.—2nd row. Knit 1, knit twice into the next.—3rd row. Slip 1, knit 1, knit twice into the last.—4th row. Slip 1, knit 2, knit twice into the last. Continue to increase by knitting twice into the last stitch of the row for 20 rows, when there will be 21 stitches on the needle. Join the color (C) and work in the same manner with it. There will be 41 stitches. Join the W and work 20 rows in same manner; then join the color and work, increasing as before, for another 20 rows. With C work 20 rows without increasing, 20 rows in W without increasing, and 20 rows in C without increasing. Work 20 rows in C, but decrease by knitting 2 stitches together at the end of each row. Work 20 rows in W, decreasing as in the last 20 rows of C; 40 rows of C, still decreasing, and finish the square with 20 rows in W, decreasing till there remains only 1 stitch. With the color work a looped crocheted edging for the chain cord, thus: 1 D C into the first stitch of square, 3 chain miss two ridges of the square, and repeat all round. Work two lengths of chain with both W and C together, and run them through the edging.

Bust and Hips

Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying on method," with herself for the model and a looking-glass with which to see how it fits at the back.

"THE PERFECTION ADJUSTABLE FORM"

does away with all discomforts and disappointments in fitting, and renders the work of dressmaking at once easy and satisfactory. This form can be adjusted to 50 different shapes or sizes; also made longer and shorter at the waist line and raised or lowered to suit any desired skirt length. It is very easily adjusted, cannot get out of order and will last a lifetime.

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Types of Skirts for Street and Evening Wear

No. 1756. Ladies' Three-piece Skirt of plum-colored French prunella cloth. A yoke and panel front gore, circular sides and triple box-plaited back. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 26 requires 4½ yards of 54-inch material. An exclusive design especially suited for cloth or silk, and an excellent model for either stout or slim figures. Desirable either for a separate skirt or to complete a costume.

Price, 15 cents.

No. 1727. Ladies' One-piece Circular Trained Skirt, gathered at the belt, made of chiffon cloth with panel outline effected by bands of embroidered ribbon. Full ruffles of lace give the much desired frou-frou appearance at the foot; to complete any evening gown of sheer material this mode is in excellent style. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 26 requires 9¾ yards of 21-inch material and 45 yards of lace.

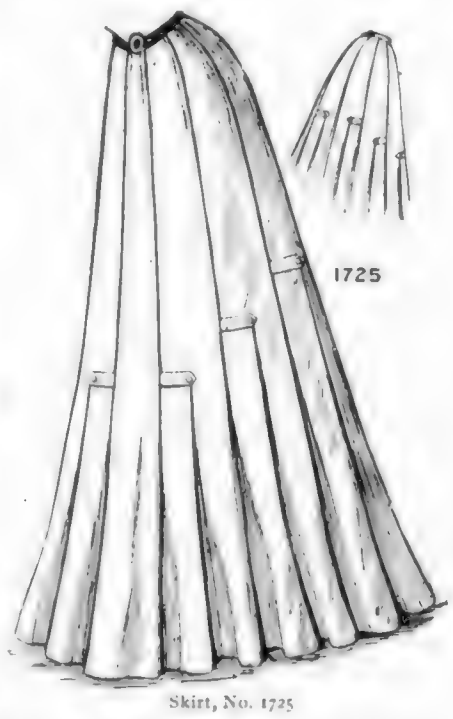
Trained Skirt, No. 1727

Price, 15 cents.

No. 1725. Ladies' Eleven-Gored Skirt, suitable for cloth, silk or velvet. The model is cut with a plait at each seam, extension plaits below the knee are graduated in flounce depth and finished at the top with a shaped strap and button. The back is laid in an inverted plait. This pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure, and size 24 requires 8 yards of 50-inch material.

Price, 15 cents.

No. 1729. Ladies' Circular Skirt, gathered at the belt and trimmed with narrow ruffles of the self-material, which is ivory-white crêpe de Chine. This graceful skirt is in the regulation round length, so stylish and fetching for dancing frocks, theatre or casino gowns. Cut in sizes 22, 24, 26 and 28 inches waist measure. Size 26 requires 10 yards of 21-inch material for skirt and ruffles.



Skirt, No. 1725

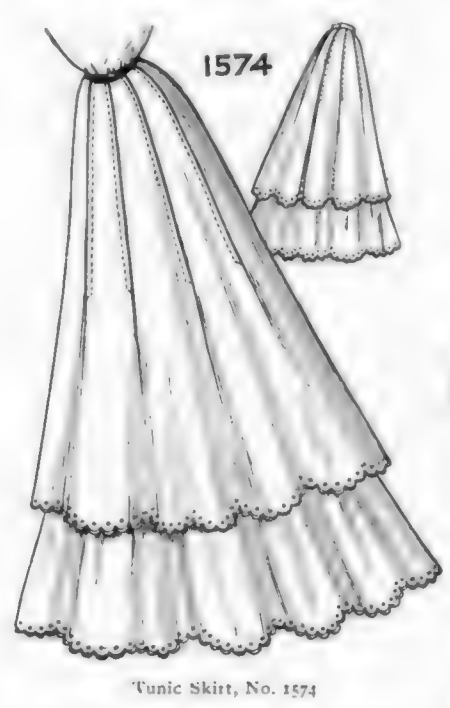
Price, 15 cents.

No. 1754. Ladies' Tunic Skirt. With side-plaited flounce sewn to the five-gored drop skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Size 26 requires 10 yards 21-inch silk. This is one of the newest and most correct skirts for Fall and Winter wear, and is adaptable to all cloth or silk materials. The mode is equally appropriate for street, house or evening wear, according to the material selected and the elaborateness of the trimming.

Circular Skirt, No. 1729

Price, 15 cents.

No. 1574. Ladies' Tunic Skirt. Both the drop skirt and tunic overskirt of this number are cut circular, the fitting of the tunic being effected by small tucks which are stitched down over the hips. To be hand-embroidered at the lower edge. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 26 requires 4½ yards of 48-inch material.



Tunic Skirt, No. 1574

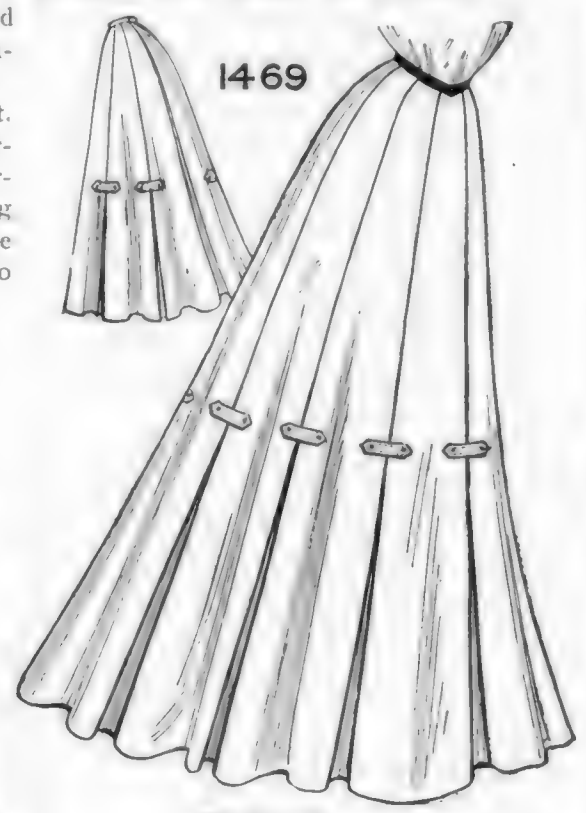
Price, 15 cents.

No. 1469. Ladies' Eleven-gored Skirt. Having an inverted plait at back and extension box-plaits at each seam below the knee. In cloth or silk, this practical skirt will be equally attractive and modish. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Size 26 requires 7¾ yards of 42-inch material.

Tunic Skirt, No 1754

Price, 15 cents.

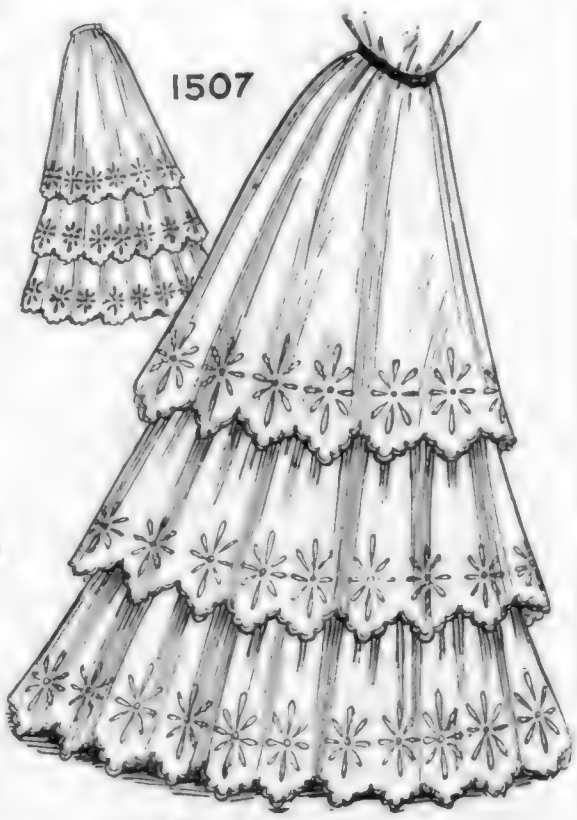
No. 1507. Ladies' Skirt. Sectional flounce skirt, made of embroidered flouncing. Cloth or silk, finished with embroidery, will reproduce this model as pictured.



Skirt, No. 1469

To complete a dancing frock of chiffon cloth nothing could be prettier or more up-to-date. Cut in sizes 22, 24, 26 and 28 inches waist measure. Size 26 requires 7 yards of 36-inch material.

Price, 15 cents.



Triple Flounce Skirt, No. 1507

All measurements of Pictorial Review Patterns are made allowing for material having a nap, or figure with an up and down. In plain material without a nap, by fitting the pieces in, it will frequently make a difference of one or more yards on skirts and other large garments.

Talks to Our Girls

By Hilda Levering

Readers of THE PICTORIAL REVIEW inquiring for shops where mentioned articles may be purchased should enclose a stamped envelope for reply and state the page and date.

DAINTY NICK-NACKS

There are many pretty little accessories which a girl may make at home at this season and which add individuality and daintiness to the plainest costume. The removable chemisette and sleeves are very expensive if bought ready-made, but they are charming for birthday or Christmas gifts, as well as most desirable personal possessions, and every industrious girl with leisure is making them for herself with remnants of lace and Swiss embroidery insertion, or with net and chiffon. The schoolgirl with a relay of adjustable chemisettes and sleeves is invariably well dressed; for the hair, when it is worn over the shoulders, is a sad destroyer of freshness about the shoulders of a frock, while we all know how impossible it is to keep cuffs unsoiled working at a desk, to say nothing of recreation time.

The chief aim with these additions, and the one, alas! most frequently neglected, is a perfect adjustment. There must be no casual arrangement of pins, but tapes, passed through complementary slots or crossed brace-wise around the figure.

A capital plan with sleevelets, provided the construction of the sleeve proper permits, is to run a narrow elastic through a hem at the top; or another method is to support this accessory by tapes attached to the shoulder by means of loops and small buttons.

TO WEAR WITH ELBOW-SLEEVES

That elbow-sleeves are to be worn throughout the Winter is an indisputable fact, and equally certain is the conviction that we shall seek some clever subterfuge whereby the effect may be maintained without the discomfort that is bound to arise so soon as the colder weather sets in. A simple contrivance that can be easily attached to the sleeve proper, for outdoor wear, is shown in the suggestion here illustrated, made of spot net, allied to soft souple silk.

A neck arrangement of convincing character, together with accompanying cuffs, represents the favorite and becoming plissé lawn frills, mounted on to bands of embroidered linen. Such a set as this is equally applicable to the linen, delaine, or flannel shirt, and could not fail to greatly enhance any simple possession with which it is worn.

UTILIZING LONG GLOVES

Very pretty belts may be made from the flexible suéde at the tops of long gloves, and a bright girl may contrive a very attractive accessory from a pair that has been cleaned.

The soft kid waistbelt is quite determined to maintain its hold on popular favor, the leading shapes evincing a marked tendency to width at the centre-back, sloping off gradually. Fashioned of flexible white kid stitched on the edges, it may be arranged in pleats and held in position by a small strap.

With skirt-pockets still at a discount, the fancy reticule becomes an indispensable item of feminine attire. To vary the ubiquity of the leather or silver chain purse-bag, pretty little silk affairs are being much used. A decoration of beads may be added if desired.

NECK AND SLEEVE ARRANGEMENTS

KID AND LEATHER BELTS AND A RETICULE

THE REMOVABLE CHEMISETTE AND HALF-SLEEVE

There are many girls who still retain an affection for the belt with deep front-fastening, and for these is the waist arrangement shown on this page especially intended. Ribbon, silk, cloth, or leather may be one and all utilized for its expression.

A GIRL'S WINTER WARDROBE

Every girl, whether she be still in school or at home with special studies, such as music, painting, elocution or history, needs a suitable wardrobe for indoors and for all social and outdoor requirements. The following list will be found to cover her absolute needs and even considerably more:

A good warm dressing-gown or wrapper of woolen material and a crêpe-cloth kimono.

Two hats, one best, one second best, and a tam-o'-shanter for outings.

A heavy Winter coat, a cravenette rain-coat, an evening coat if she can afford it, and a sweater.

Kid gloves for street and evening and mittens for ordinary Winter wear.

Walking and dancing shoes, bedroom slippers and a pair of rubbers.

Plenty of plain under-clothing, as extra laundry charge is made for fanciful elaboration.

One handsome tailored suit, with silk waist to match.

A shirt-waist suit of Panama cloth or brilliantine.

A separate woolen skirt of heavy cheviot in pedestrienne length.

Another separate skirt, very short, for skating and other athletic purposes.

One light silk or voile skirt for teas, etc.

A white silk shirt-waist and a flannel waist.

Three or four white shirt-waists, some thick.

One pretty light evening dress with elbow sleeves and round neck.

THE READY BUSINESS WOMAN

Half-hearted service is paid in kind, and the girl who is often late getting to business even if it be only a few minutes, or who is continually watching the clock for closing time is not in line for promotion. There are so many more applicants than there are positions, that it is only the girl who devotes her whole energies to her work who is considered when advancements are made. To-day the girls who are the great successes in business are the specialists. They began by being always ready—punctual, quick to catch an idea, and prompt to assist others, needing but a hint to know how to go ahead.

They study the natures of their employers. They are not paid to listen to and observe every detail of the busjness, but when they can do so without neglecting the work in hand it is made their own. It is thus that they render themselves indispensable.

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IF YOU ARE TROUBLED, WRITE TO ME for further information, and I will convince you of all I claim. I will give prompt personal and **Strictly Confidential** attention to your letter. Being a woman, I know of the delicacy of such a matter as this, and act accordingly. *Address,*

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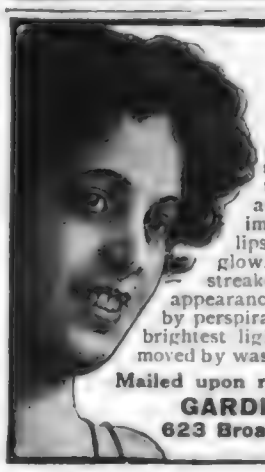

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VISITING GOWNS OF SILK AND CLOTH

Tissue Paper Patterns of these Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 23.

Nos. 1772-1773. Ladies' Princess costume of plum-colored satin-faced broadcloth; small set-in vest of self colored velvet, trimmed with silk appliqué in a lighter tone, rows of silk soutache and dull metal buttons. The jacket (**No. 1772**) is a short collarless Eton, fitting the figure closely; the sleeve is in two sections, giving the appearance of the elbow-length jacket sleeve now in vogue. This pattern is cut in sizes 32, 36 and 40 inches bust measure.

Price, 15 cents.

The skirt (**No. 1773**) is a side-plaited model in fifteen gores, fitting closely in a high girdle outline, and cut in sizes 22, 24 and 28 inches waist measure.

Price, 15 cents.

For this entire costume in the medium size, 9 yards of 54-inch material, ½ yard of 21-inch velvet, 1½ yards of appliqué and 10 yards of soutache will be required.

1772

1773

1774

1775

Nos. 1774-1775. A stunning gown of bright plaid taffetas and light cloth, the chemisette being of the cloth, hand embroidered in the English eyelet design. Dull-gold buttons in graduated sizes are used for decoration. The waist (**No. 1774**) is made over a fitted lining and closes at the centre-front in surplice effect. This pattern is in sizes 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.

The skirt (**No. 1775**) is in five gores, has a cluster of wide tucks at the foot and is gathered to yoke depth in panel outline. Cut in sizes 22, 24, 26 and 28 inches waist measure.

Price, 15 cents.

For this entire costume in the medium size, 10 yards of 36-inch taffetas and ½ yard of cloth will be required.

SMART TAILORED WALKING SUITS

Tissue Paper Patterns of these Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see age 23.

Nos. 1766-1642. Street suit of gray satin-faced broadcloth, trimmed in tailor fashion with machine stitching and small, silk buttons; the jacket is close fitting, has a novel shaped rolling collar and a fly closing at the centre-front. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.

The skirt (**No. 1642**) is a fifteen-gored model of the umbrella design in the regulation round length and cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

For this entire costume in the medium size, 12 yards of 42-inch, or 10 yards of 50-inch material will be required.

Nos. 1767-1768. Trotteuse suit of novelty-green cheviot, collar and cuffs of tan cloth, with hand-embroidered design in shaded green silk. The coat (**No. 1767**) is semi-fitted and slightly double-breasted, finished at the neck with a broad, rolling collar, and the sleeve is a plain mannish model having a turn-back cuff. This pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

No. 1768 is the latest mode in trotteuse or walking, skirts. A two-piece circular model, having a seam at the centre-front and back, cut without fullness of any kind and fitted snugly over the hips by small darts. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.

For this entire costume in the medium size, 8 yards of 54-inch material, with ¼ yard of the same width of contrasting cloth, or ¾ yard of 21-inch velvet for collar and cuffs.

NEW IDEAS IN FROCKS FOR GIRLS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 23.

No. 1769. Child's Russian Frock of gray flannel, trimmed with silk braid and worn with a leather belt. This simple little frock is developed with box-plaits in the front and back, sewn to a shaped yoke. The neck is finished with a straight band collar, and the closing is effected with a fly lap at the centre-back. The sleeve is a plain one-piece bishop, gathered into a straight band cuff at the wrist. This pattern is equally good for a little girl or boy—for it can be worn as readily over knickerbockers as skirts. Cut in sizes 2, 4, 6 and 8 years. Size 4 years will require 4 yards of 27-inch material and 2 yards each of wide and narrow braid. Price, 15 cents.

No. 1770. Young Girls' Dress of blue and green plaid Panama cloth, with small gilt buttons and turn-over collar and cuffs of white linen. A pretty combination could be secured with olive-green Henrietta by finishing the edges of all the tucks with narrow pipings of check silk and using moles covered with the silk in place of buttons. For dancing school wear, the mode would be charming in a delicate figured French challie in pastel shades of albatross veiling or cashmere. This pattern consists of a plaited waist, closing in the back, and having a simple puff sleeve with high fitted cuff, and a straight plaited skirt cut in one piece and having a cluster of tucks above the hem. The skirt is sewn to the waist, and the dress finished with a belt of the material and buttons to carry out the trimming effect. Such fabrics as serge, light-weight cheviot, cashmere, Henrietta, mohair or silk are suggested for general wear, and the mode may be trimmed quite elaborately with braid, appliqué or pipings of silk The pattern is cut in sizes 8, 10, 12 and 14 years, and size 8 years requires 4 yards of 52-inch material. Price, 15 cents.

No. 1771. Girls' Dress of cloth and silk as pictured in this chic model is made of raspberry-red satin-faced cloth with trimming of Scotch plaid silk and fancy metal buttons and machine stitching. The features of this dress are new and pleasing, and the mode is stylish and elaborate enough to be used for dressy occasions. The waist closes in the back and is sewn to a plaited skirt. A shaped turn-over collar finishes the neck, and the sleeve is a full puff of the material, gathered at the wrist into a wide cuff of the silk. A combination of check or plaid silk for the dress, with the trimming of velvet or cloth, would be pretty in this design, the pattern of which is cut in sizes 8, 10, 12 and 14 years. Size 10 years requires 5 yards of 42-inch material and 1 yard of silk. Price, 15 cents.

In Motherland

Readers of THE PICTORIAL REVIEW inquiring for shops where toilet articles may be purchased should enclose a stamped envelope for reply and state the page and date.

The period of teething is one of great anxiety to the mother, and your constant vigilance of every symptom shown by your child at this time is advised. For instance, if the little one lay her head cautiously on your breast as though there were a soreness which the pressure might aggravate; if she display fear or there is an unexplained rise of temperature; if you observe a constant movement of the gums, which are found to be marked with white points; do not delay, but send for either your doctor or dentist at once. The first teeth have very little root, and therefore pressure upon them must be avoided, and your prompt action may relieve your baby of great pain which she is unable to express.

KEEP THE MOUTH CLOSED

Be particular that the baby does not sleep with her mouth open at this period, for serious trouble might result and the roof of the mouth become deformed. It is easy enough to watch this habit, and by closing the mouth several times overcome it entirely. If you do not succeed, there is certainly some obstruction in the nostrils, which it would be well for your physician to see and remove. Above all things do not allow your little one to suck her thumb, no matter how sweet and attractive she may look with her tiny finger in her mouth. The suction causes the arch of the gums to contract, making the second teeth crowded and the upper front ones to protrude.

If you are watchful and careful—as I take it that you are—you will never allow your child's teeth to become sufficiently decayed to ache. Decay can be prevented, and it is your duty to find out how this can be effected. Arrange with your dentist for regular examinations, use dental floss after solid food is given, and see to it that the child's teeth are kept scrupulously clean with the proper tooth-brush and mouth wash.

THE BABY'S HAIR

Too much attention cannot be given to the beginnings of things with children. Soft massage of the little scalp while the baby is nursing could not help being beneficial to the roots of the hair, and brushing with a soft brush every day would establish absolute habits of growth and cleanliness in the region of the sebaceous glands, which furnish the life of the hair and which are so often diseased. As your child grows, the daily brushing must be continued, for in every instance where you will discover a woman blessed with long and beautiful hair you will find by inquiry that her hair was constantly and properly brushed when a young child and right on up to womanhood. This systematic brushing does not promote oiliness, but rather abates it, for excessive oiliness is a disease due to the escape of the oil from the roots, where it should have been retained for nourishment. Another thing: do not plait your child's hair too tightly, as this strain is bad for the roots, causing a scanty growth inevitably.

COMMON SENSE IN FEEDING

The danger in feeding your infant is rather in giving too much than too little food. There are more digestions ruined in infancy than there are starved babies. This error naturally results when, as is commonly the case, the usual eight-ounce nursing bottle is used at the very beginning of the infant's life. Most mothers can readily be convinced of the mistaken zeal of nurses who advocate giving the young infant large amounts of food, by showing them the size of the infant's stomach at birth and comparing a small tube which corresponds to the stomach's capacity with an eight-ounce nursing bottle. Wherefore a set of graduated feeding tubes is advised for use during the more important periods of growth.

But if you cannot secure a set of these graduated tubes you will find the following suggestions helpful: Secure from the attending or district physician, visiting nurse, or nearby druggist definite directions as to the quantity held by the bottle you may use for feeding your infant.

CAUTION IS NECESSARY

Be careful to keep to the quantity and interval recommended, and be exact in measuring the amount you place in the bottle to be used. Do not, as so many mothers and nurses do, allow the child's will or inclination to govern the amount taken. A child one week old requires one ounce at a feeding, every two hours; but if your baby weighs ten pounds at birth, which is unusual, it would require one and one-half ounces instead of one ounce every two hours. If the bottle you use is an 8-ounce bottle, the ordinary kind used, you will readily see how easily you could put a little more or less than an ounce and a half in a bottle holding so much more, thus taking risks in feeding the child that only great care of amount could govern. If, on the contrary, you use the graduated tubes, or use a bottle holding only an ounce and a half, you cannot possibly make a mistake, by saying to your nurses that the bottles are to be full for one feeding. When you change quantities to two and one-half ounces, as you will when the child is four weeks old, you should again take great care to point out to servants the line on your larger bottle indicating two and a half ounces, or secure a bottle holding only that quantity, and tell them to fill it for one feeding.

It is on the care of details like this that you must depend for rest for yourself from the ceaseless vigilance that would be your part were you not to direct executively, once a day, the entire feeding of your child, if it is a bottle-fed baby, as so many are today.

THE NEWEST STYLES IN BABY CAPS.

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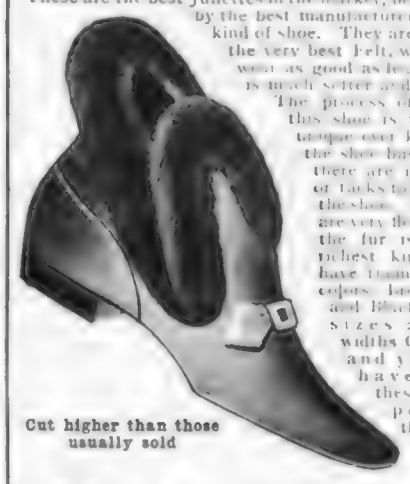

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No. 1730. Girls' Suspender Dress, consisting of a shirt blouse of white wash flannel and a straight gathered skirt with suspender straps developed in Scotch-clan plaid of silk and wool. This is a decidedly practical little dress for a schoolgirl, for by having several washable guimps, the frock will keep clean and bright for a considerable time. Cut in sizes 8, 10, 12 and 14 years. Size 12 years requires 2½ yards of 32-inch material for

Girls' Suspender Dress, No. 1730

blouse, and 4 yards of 36-inch material for skirt. Price, 15 cents.

No. 1352. Little Girls' One-piece Dress of plaid washable flannel, with collar, cuff and belt of contrasting colored cloth. Side-plaits in the back and front are stitched to the skirt depth and flare prettily at the knees. Ginghams and Winter-weight wash materials are also desirable for reproduction. Cut in sizes 2, 4 and 6 years. Size 4 years requires 3½ yards of 36-inch material. Price, 10 cents.

Child's One-piece Dress, No. 1352

No. 1603. Girls' One-piece Dress of gray Henrietta, stitching of red silk thread and ornamental buttons. School frocks, reproduced from the one-piece models, are a boon to busy mothers, they are so simple in design, easily made, requiring little or no fitting, and if made up in tub fabrics, most

Girls' One-piece Dress, No. 1603

convenient to launder. Cut in sizes 4, 6, 8, 10 and 12 years. Size 8 years requires 3½ yards of 36-inch material. Price, 15 cents.

No. 1210. Child's Russian Dress. An excellent one-piece frock, having wide box-plaits in front and back, a side-front closing and

Child's Russian Dress, No. 1210

plain bishop sleeves, the neck finished for the adjustment of any style of linen or fancy lace collar. Cut in sizes 2, 4 and 6 years. Size 4 years requires 4 yards of 27-inch material and ½ yard of contrasting material the same width. Price, 15 cents.

No. 1732. Child's One-piece Dress of worsted plaid, yoke outline of silk braid, belt of dressed leather. Although the original idea of these one-piece, or Russian,

Child's One-piece Dress, No. 1732

dresses is anything but new, yet they are to-day in high favor. Cut

Child's Plaited Frock, No. 1733

in sizes 4, 6 and 8 years. Size 6 years requires 3½ yards of 27-inch material. Price, 15 cents.

Girls' Blouse Suit, No. 1624

No. 1733. Child's Plaited Frock of white mohair. Cut in sizes 4, 6 and 8 years. Size 6 years requires 3 yards of 36-inch material. Price, 15 cents.

No. 1624. Girls' Blouse Suit of black and white check cashmere, worn with an adjustable collar of white linen and a bow tie of red silk. The skirt is a straight side-plaited model. Cut in sizes 8, 10,

Girls' Dress, No. 1601

12 and 14 years. Size 10 years requires 7¾ yards of 27-inch material. Price, 15 cents.

No. 1601. Girls' Dress, made of figured cashmere and silk soutache

Girls' Guimpe Dress, No. 1398

trimming. A plain blouse waist closed in the back and a straight plaited skirt. Cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 3¾ yards of 36-inch material. Price, 15 cents.

No. 1398. Girls' Dress, to be made with or without the guimpe, and having straight double box-plaited skirt. Cut in sizes 4, 6, 8 and 10 years. Size 8 years requires 4 yards of 36-inch material and ½ yard of allover tucking. Price, 15 cents.

Children's Page

An Easy Way to Learn Grammar

By M. E. A.

Three little words you often see
Are articles—"a," "an," and "the."

A noun's the name of anything—
As "children," or "garden," "hoop," or "swing."

Instead of nouns, the pronouns stand—
"His" head, "her" face, "my" arm, "your" hand.

Adjectives tell the kind of noun—
As "great," "small," "pretty," "white," or "brown."

Verbs tell of something to be done—
To "read," "count," "laugh," "sing," "jump," or "run."

How things are done the adverbs tell—
As "slowly," "quickly," "ill," or "well."

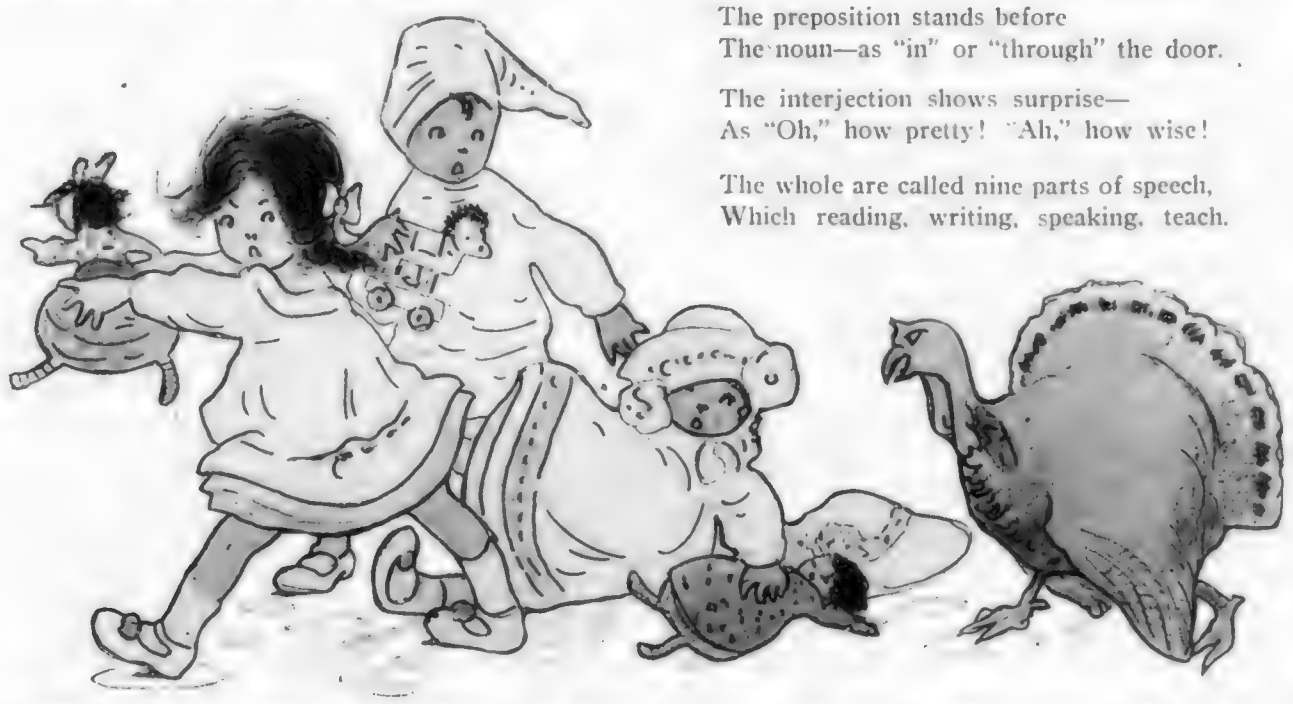
Conjunctions join the words together—
As man "and" woman, wind "or" weather.

A Noun's the Name of Anything

The preposition stands before
The noun—as "in" or "through" the door.

The interjection shows surprise—
As "Oh," how pretty! "Ah," how wise!

The whole are called nine parts of speech,
Which reading, writing, speaking, teach.



Verbs Tell of Something to Be Done—To "Read," "Count," "Laugh," "Sing," "Jump," or "Run"

Be Kind to Your Pets

RABBITS.—You can make a good hutch for your rabbits from a grocer's box. Raise it from the ground at the four corners, and make some holes in the bottom. All you need put in is some nice clean straw. Feed them on bran, grain, peas, parsley, carrots, turnip-tops, but not much cabbage.

BIRDS.—Remember always to keep the cage clean. A thick layer of red sand should be sprinkled on the tray, and a shallow glass dish with water for a bath should be put in every day. Never let your birds be in a draught. At night cover the cage with a white cloth, and in cold weather put a shawl over that.

DOGS.—Give your dog plenty of exercise, and let him always have some clean water to drink. Do not bathe him too often, but keep him well brushed every day. When you have washed him and rinsed the soap out of his coat, let him shake himself well, then rub him dry, and let him have a good scamper on the grass.

GUINEA-PIG.—A guinea-pig is one of the cheapest pets to keep, for it will live and thrive on green food—lettuce, cabbage, watercress—and oats, hay, bran, with a little milk occasionally. Give him only very little of anything at a time. It ought not to cost you more than five cents a week at most to keep one.

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It is interesting to know the origin of some of our old nursery rhymes.

"Three Blind Mice" is in a music-book of 1609.

"A Froggie Would a-Wooing Go" was licensed in 1650.

"Little Jack Horner" is older than the seventeenth century.

"Pussy Cat, Pussy Cat, Where Have You Been?" dates from the reign of Queen Elizabeth.

"Boys and Girls Come Out to Play" dates from Charles II., as does also "Lucy Locket Lost Her Pocket."

"Old Mother Hubbard," "Goosey, Goosey, Gander," and "Old Mother Goose," apparently date back to the sixteenth century.

"Cinderella," "Jack the Giant-Killer," "Blue-Beard," and "Tom Thumb," were given to the world in Paris in 1697. The author was Charles Perrault.

"Humpty-Dumpty" was a bold, bad baron, who lived in the days of King John, and was tumbled from power. His history was put into a riddle, the meaning of which is an egg.

"The Babes in the Wood" was founded upon an actual crime.

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WINTER FASHIONS FOR GIRLS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number.

For Prices of Pinned Patterns see page 23.

Nos. 1776-1777. A smart street suit for a young girl, developed in navy-blue Panama suiting and velvet of the same shade. Novelty checked material, with silk braid, would also be an attractive combination. The blouse jacket (**No. 1776**) has a small set-in vest of tan cloth outlined with a band of velvet and clusters of small velvet buttons. Suspender straps of the velvet form tiny postilion tabs at the back, and are held in place at the waist by the buttons. A rolling collar finishes the neck, and the sleeve is a generous puff, lengthened by a high fitted cuff. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

The skirt (**No. 1777**) is a side-plaited model having fifteen gores; the lower edge of the skirt is trimmed with two wide set-on folds of the material, headed with a piping of the velvet. The pattern is cut in sizes 12, 14 and 16 years. Price, 15 cents.

For this entire costume in the medium size, 6 yards of 42-inch material and 1½ yards of velvet will be required.

No. 1778. No mode of outer garment, for a little girl, is quite as charming or becoming as those fashioned on the lines of the popular Empire model. The design here pictured is shown in black chiffon velvet, and is without trimming of any kind, although in a less elaborate material, silk braid or appliqué would be effective. A combination of rosewood-red broadcloth, having the yoke laps, capes, collar and cuff piped with the self-toned velvet, or bright check silk, would be pretty; or for general wear, olive-green storm serge, with braiding of two or more contrasting shades of soutache is suggested. The pattern is cut in sizes 2, 4, 6, 8, 10 and 12 years, and size 4 years will require 6 yards of 21-inch material or 2½ yards of 48-inch material. Price, 15 cents.

No. 1779. A practical and comfortable storm ulster of rain-proof cloth, most necessary for the schoolgirl. This coat is modeled on lines similar to a lady's coat, stitched tucks shaping the waist section to fit the figure quite closely; these tucks are unconfined just below the belt, and this allows for plenty of skirt fullness. A notched collar and mannish revers finish the neck, and the sleeve is finished at the wrist with tucks and a shaped cuff to carry out the general design. Cravenette in stone-gray covert cloth, or storm serge are desirable for reproducing this number, which is cut in sizes 12, 14 and 16 years. Size 14 years requires 5 yards of 52-inch material. Price, 15 cents.

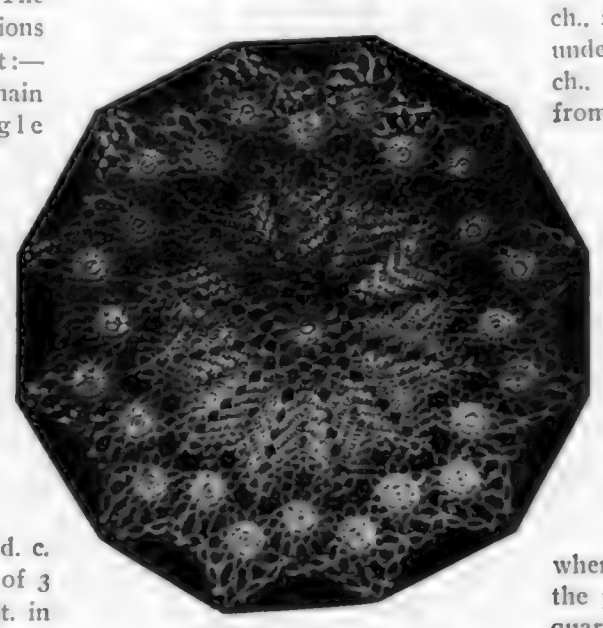
The Work Table

Fancy Work for Winter Evenings

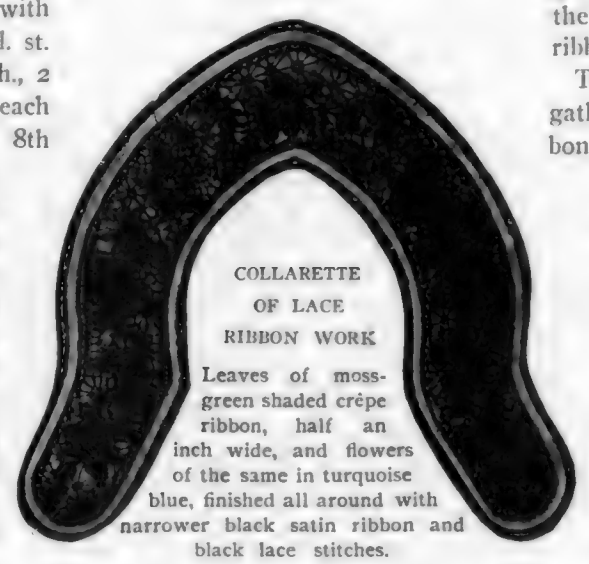
By Mary Isabel Grant

This pretty design has almost the effect of lace, and may be used in a variety of ways from that for which it is specifically intended. The following abbreviations will explain the text:—ch.—chain; ch. st.—chain stitch; s. c.—single crochet; p.—picot; l.—loop; k. st.—knot stich; o.—over.

Materials: One spool of linen thread No. 40, and a steel hook. Make 5 ch., join 1st round: 1 ch., 12 s. c. under the ring, sl. st. in 1st s. c. 2d round: 4 ch. 1 d. c. in 1st st. 2 d. c. in each of next 11 sts. sl. st. in top of 4 ch. At the beginning of the rounds 4 ch. is made for the 1st d. c. 3d round: 1 ch., 1 s. c. in each of 3 sts. and 2 s. c. in every 4th sl. st. in 1st s. c. 4th round: 5 ch., 1 d. c. with 1 ch. between in each st. 1 ch., sl. st. in 4th of 5 ch. 5th round: 6 ch., 1 d. c. with 2 ch. between under each 1 ch., 2 ch., sl. st. in 4th of 6 ch. 6th round: sl. st. under 1st 2 ch., 4 ch., 1 d. c. under same 2 ch., 2 d. c. with 2 ch. between under each 2 ch. sl. st. in top of 4 ch. 7th round: 1 ch., 2 s. c. with 3 ch. between under each 2 ch. sl. st. in 1st and 2d s. c. 8th round: sl. st. under 1st 3 ch., 3 d. c. with 2 ch. between under each loop of 3 ch., sl. st. in top of 1st, 2d and 3d d. c. 9th round: sl. st. under 2 ch., 3 d. c. with 3 ch. between under each 2 ch., sl. st. in top of 3 1st d. c. 10th round: 1 ch., 3 s. c. with 4 ch., between under each loop of 3 ch., sl. st. in 1st 3 s. c. 11th round: sl. st. under 4 ch., 4 d. c. with 3 ch. between under each loop of 4 ch., sl. st. in 1st 4 d. c. 12th round: sl. st. under 3 ch., 4 d. c. with 4 ch. between under each loop of 3 ch., sl. st. in 4 1st d. c. 13th round: 1 ch., 4 s. c. with 5 ch. between under each 4 ch., sl. st. in 1st 4 s. c. 14th round: sl. st. under 5 ch., 5 d. c. with 5 ch. between under each 5 ch., sl. st. in 1st 4 d. c. 15th round: 1 ch., 5 s. c. with 5 ch. between under each loop of 5 ch., sl. st. in 1st 5 s. c. 16th round: sl. st. under 5 ch., 5 d. c. with 6 ch. between under each 5 ch., sl. st. in 1st 5 d. c. 17th round: 1 ch., 6 s. c. with 6 ch. between under each 6 ch., sl. st. in 1st 6 s. c. 18th round: sl. st. under 6 ch., * 2 d. c. under 6 ch., 2 ch., 2 d. c. under same. 3 ch. 2 d. c. under same, 2 ch., 2 d. c. under same, 3 ch., 7 s. c. under next 6 ch., 3 ch., repeat from * sl. st. in 1st 2 d. c. 19th round: 1 ch., * s. c. under 2 ch., 3 ch., 2 s. c. under 3 ch., 2 s. c. under same ch. 3 ch., 2 s. c. under next 2 ch. 3 ch., 2 s. c. under next 3 ch., 3 ch. 1 s. c. in 4th of 7 s. c. 3 ch., 2 s. c. under next 3 ch. 3 ch., repeat from * sl. st. in 1st 2 s. c. 20th round: sl. st. under next 3 ch., * 2. d. c. under same 3 ch., 4 ch., 2 d. c. under next 3, 5 ch., 2 d. c. under same, 4 ch., 2 d. c. under next, 3 ch., 2 d. c. under next, 1 ch., 1 s. c. under next, 1 ch., 1 s. c. under next, 1 ch., 2 d. c. under next 3 ch., repeat from * sl. st. in 2 1st d. c. 21st round: 2 s. c. under 4 ch. 3 ch., 2 s. c. under same, 2 ch., 3 s. c. under 5 ch. 4 ch., 3 s. c. under same, 2 ch., 2 s. c. under next 4 ch., 3 ch., 2 s. c. under same 2 ch., 2 s. c. under 3 ch., 3 ch. 2 s. c. under same, 2 ch., 1 s. c. under 1 ch. 2 ch., 2 s. c. under next 3 ch. 3 ch., 2 s. c. under same, 2 ch., repeat from * sl. st. in 1st s. c.

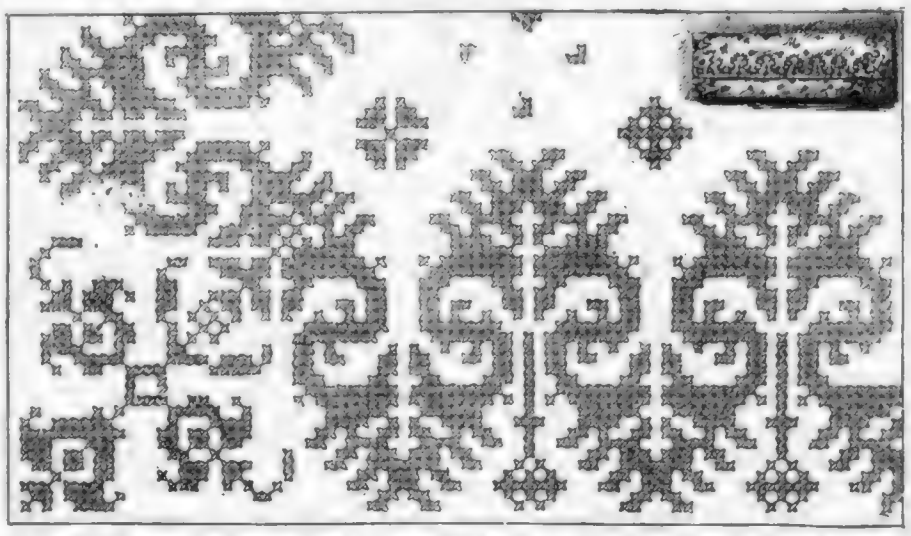


CROCHETED CAKE DOILY



COLLARETTE OF LACE RIBBON WORK

Leaves of moss-green shaded crêpe ribbon, half an inch wide, and flowers of the same in turquoise blue, finished all around with narrower black satin ribbon and black lace stitches.



A CROSS-STITCH PATTERN FOR A SCRIM MOUCHOIR CASE, ALSO SUITABLE FOR PILLOW-TOPS AND OTHER PURPOSES

LACE RIBBONWORK COLLARETTE

Get a true pattern if possible from your dressmaker, so that when finished it may fit perfectly. Cut the pattern in glazed brown paper a quarter of an inch larger all round, and tack the black ribbon carefully round, leaving the quarter of an inch of paper beyond. The compound leaves are made all in one piece by turning the ribbon and folding it together so as to bring out the shape of the leaf, and between each pair the ribbon is twisted.

The very small flowers are simply gathered in the centre of the ribbon, allowing about 3 inches for each. Draw them up quite close, and be sure that no loose ends of ribbon can be seen when finished. The flowers with points are made by turning the ribbon inward from right to left, making eight points each way, then joining the two ends together, and working a small disc of buttonhole stitch in the centre.

The other flowers are gathered crosswise by turning the ribbon over so that the selvage is straight across. Make eight puffs, and draw the silk, then join and finish the centre in the same way. Place according to taste on the paper, using small pins at first, then tack with silk.

For making all flowers and leaves use one thread only of filoselle, and the best buttonhole twist for the lace stitches: 2½ yards of black satin ribbon ⅜-inch wide; 4 yards of green shaded crêpe ribbonwork ribbon; 6 yards of turquoise blue ribbonwork ribbon; 2 yards light green less than ¼-inch wide for the stems of the flowers.

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Girl's Apron, No. 1666

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Girls' Gretchen Apron, No. 1205

terial, 2¼ yards of embroidery and 2½ yards of beading.

Price, 10 cents.

No. 1197. Girls' Plain Apron. Desirable for lawn, nainsook, cross-

Girls' Apron, No. 1197

bar or linen, the bretelles to be made of allover tucking, embroidery or plain material, as pictured. Cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 3 yards of 36-inch material and 2¼ yards of edging. Price, 10 cents.

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A696. Child's Dress Slip or Apron of striped gingham, modeled on generous lines, to be conveniently slipped on over any style of frock, when the little one plays, or goes to the dining-table. Sizes 2, 3, 4, 5 and 6 years. Size

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4 years requires 2½ yards of 27-inch material. Price, 15 cents.

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of hand embroidery. An especially good design for a schoolgirl of 8 to 12 years. Cut in sizes 8, 10 and 12 years. Size 10 years requires, if made as illustrated, ¾ yard of 32-inch material, ¾ yard of tucking, 1 yard of 18-inch linen for eyelet embroidery.

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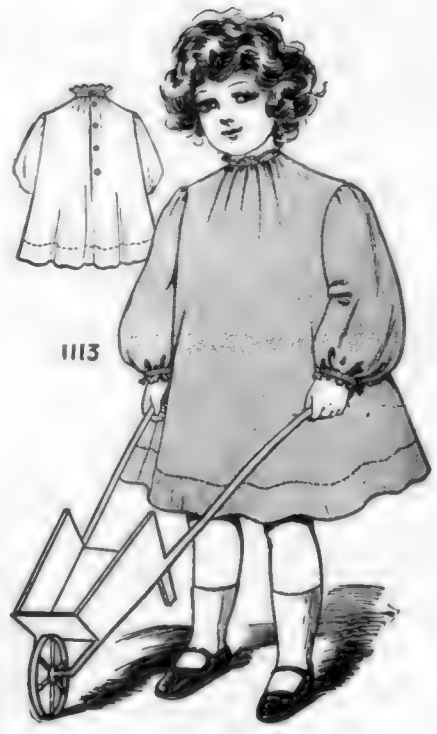

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checked gingham, just the garment to play in after the kindergarten class is over. Gathered at the neck and wrist and closed in the back. To be made of percale, gingham or calico. Cut in sizes 1, 2, 4 and 6 years. Requires 2 yards of 36-inch material and 1 yard and a half of edging. Price, 15 cents.

No. 137. Girls' Apron, with ruffled shoulder capes, and to be made with or without the sashes. Cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 4 yards of 30-inch material.

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Girls' Apron, No. 137

Our Helping Hand

Contributions for this department will be gladly received, and if they contain useful suggestions couched in 125 words will be published for the competition. Rules and remedies are not guaranteed, except on the representation of the writers. Prizes will be awarded immediately after publication.

Contributors who have sent articles that do not appear in this department will know that they have repeated what some one else has sent, and for this reason their paragraphs have not been eligible. If disqualified by length, they will be used elsewhere in the magazine, as we desire only short paragraphs for this page. Among those received for this number the competition has resulted as follows:

The first prize of $5.00 has been awarded to Mrs. Will Halyard, 108 North Byers Avenue, Joplin, Mo.; the second prize of $2.00 to Mrs. V. E. Davis, 264 Scribner Street, Grand Rapids, Mich.; and the third prize of one year's subscription to the PICTORIAL REVIEW to Mrs. H. E. Shifflet Atchison, Kan.

FIRST PRIZE

A PERFECT CAKE

½ cup of country butter, 2 cups of sugar, 1 cup of warm water; mix well together; 5 whites of eggs, beaten stiff; 2½ cups flour—part pastry flour may be used; to ½ cup more flour add 3 level teaspoonfuls of baking powder. Sift into the cake. Add flavoring. Bake 20 minutes in two layers, then ice. Before eggs or baking-powder are put in beat the mixture 5 minutes. Fold the eggs and the last ½ cup of flour in and beat very little.

(I know a woman who bakes over 100 cakes a month by this recipe; they are sold by our leading grocer at $1.00 each. After deducting his commission she says that she clears an average of $65 per month.)

SECOND PRIZE

ECONOMICAL MINCE-MEAT

8 lbs. of green tomatoes, chopped fine; 4 lbs. of brown sugar; 1 teaspoonful each of cinnamon, cloves and mace; 2 lbs. of seeded raisins; 1 lb. of currants; 1 pt. of good vinegar; ½ cup of butter. A little salt and pepper.

When the pies are baked, add a little boiled cider, jelly, or any fruit juice, also a little flour and water. Directions: First scald in weak vinegar, and drain. Then add the new pt. of vinegar and the sugar, and boil 3 hours. Add the other ingredients and boil down well.

(This recipe is valuable when apples are scarce, as they are in many parts of the country, and is also economical, as no meat is used. It has been thoroughly tried and is conscientiously recommended.)

THIRD PRIZE

WHITE SOAP MADE WITHOUT BOILING

1 can of potash, 1 tablespoonful of borax, 5 lbs. of rendered grease, 1 qt. of rain water.

Dissolve the potash in the rain water overnight and add the dissolved borax. Then stir in the grease, slightly warmed, and beat for 15 minutes. Pour in a shallow pan, and when it begins to harden cut in bars. This makes 24 bars. I save all old grease and suet and render it. No matter how black or dirty, the borax makes it as white as any bought soap.

HONORABLE MENTION

DAINTY FERN BASKETS

I had been admiring wire baskets filled with asparagus ferns as hanging baskets in a country place where I visited. When I returned home I determined to have some, but was disappointed on going the rounds of the hardware stores to find that they did not have them. "Haven't you anything that could be used for a basket?" I asked. After a moment's thought he showed me some horse-muzzles. "Just what I wanted." They were "two for a quarter," so I purchased four. I put moss in the bottom, to prevent the soil falling through, and in each a thriving asparagus fern, and now everyone admires my baskets, as they are so airy-looking, and wonders where I got them. M. E. B.

TO CLEAN CHIFFON, SILK MUSLIN OR TULLE

Quantities of chiffon are thrown away as soon as soiled, although this lovely material can be cleaned and made to look almost as good as new. Place the chiffon in a lather made with white bath soap (having the water not hotter than for the hand), and let it stand until cold. After soaking a while shake it gently around in the water, but do not rub it. Shake out in clean cold water, changing it until no trace of cloudiness remains. Into one cupful of water put a piece of gum arabic the size of a pea and a few drops of white vinegar. Dip the chiffon in this. Do not squeeze it dry, but lay smoothly between white muslin and press with a moderately hot iron.

M. B.

CLEANING CARPETS

This method has been proved satisfactory in every way. Make a good suds of nice white soap and hot water, adding enough fuller's earth to make it as thick as thin cream. Then provide a number of clean cloths, a scrubbing-brush, a large sponge and a bucket of fresh water.

Pour some of the cleaning mixture in a bowl, dip in the brush and brush a small piece of the carpet at a time, washing it with a sponge and cold, clean water and drying with the cloths. Mrs. N. P.

BEEF GALL FOR CLEANING SILK

There is nothing better for cleaning black silk than beef gall. Mix the gall with an equal quantity of boiling water and sponge the silk on both sides, laying it smoothly on a clean table. Sponge with clean rain-water.

L. M.

AN INEXPENSIVE CURTAIN-STRETCHER

Procure two boards a little longer than the length of your curtains, and two boards a little longer than their width. On the edge of these boards tack a strip of ticking or heavy cotton, allowing this to project about an inch from the board. Have your curtains washed and starched, stretch them while wet by pinning each scallop to the ticking. Be careful to have your frame straight. Put a nail at each corner to keep the boards from slipping. Two pairs can be stretched at the same time. J. R.

TO REMOVE COAL-OIL SPOTS

Spread flour thickly over the spot where coal-oil has been spilt, and cover it with a rug. Sweep this up and spread with fresh flour every *two or three days*. In eight or ten days the spot will be entirely gone. Other grease spots are also similarly removed from carpets. M. K.

Perry, N. Y., July 14, 1905.
PICTORIAL REVIEW Co.
I received your check for $5 as First Prize from the Helping Hand Department. Please find inclosed receipt and my thanks. I enjoy your magazine very much, and find it very helpful.
Yours,
Mrs. Alfred Wilcox.

187 Arthur St., Toronto, Sept. 12, 1905.
PICTORIAL REVIEW Co.
Dear Sirs: Accept my thanks for your kind attention in forwarding my check for two dollars ($2) as Second Prize in your Helping Hand Department. Your magazine pleases me very much. I would be quite lost without it now. Wishing you every success, I remain,
Respectfully yours,
(Mrs.) Ellen T. Carroll.

Topeka, Kans., Sept. 9, 1905.
PICTORIAL REVIEW Co.
Many thanks for check for $5 for First Prize in Helping Hand Department. Your magazine is splendid, and I shall always be a subscriber, and try to get others.
Yours very truly,
Mrs. W. V. Copeland,
227 N. Lake St.

Lake City, Minn., Aug. 14, 1905.
PICTORIAL REVIEW Co.
Gentlemen: Please accept my thanks for the favor shown in granting me the Third Prize in the September number of THE PICTORIAL REVIEW for 1906.
Respectfully,
Frances M. Wells.
Mrs. Adelbert Wells.

RHEUMATISM

CURED

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Thanksgiving Diversions

By Eloise Colton

After the Thanksgiving dinner is over there are still several afternoon or evening hours when the guests must be provided with entertainment, such as talk or music or cards or dancing or any other preferred diversion. Customarily the older members of the company sit and talk together of the past, recalling the memories of other Thanksgivings, but the young people will readily find some source of joy or mirth, and need no other incentive to frolic than just their innate buoyancy of spirit. Some games that provide mild interest without excitement would prove acceptable for both young and old, and would drive away that feeling of lethargy sure to follow on indulgence in the temptations of the bountiful Thangsgiving table.

THE CONCLUSION OF THE FEAST

Last year, while a guest at a family reunion held in a friend's house at Thanksgiving, I had the opportunity of noting some post-prandial features which struck me as being particularly appropriate to the occasion. The coffee was served in the drawing-room, as the conclusion to the feast, and after the men had finished their cigars the lights were lowered and the double doors were opened, disclosing a small boy in page's costume carrying a salver on which was a large yellow pumpkin, all decked about with bittersweet. There was a miniature volcano of flame showing from the top of it, where some lumps of sugar saturated with rum, on a plate that covered the opening, had been set ablaze. The effect was brilliant. The interior of the pumpkin was filled with humorous souvenirs of the occasion. Tied to each of these little gifts was an empty spool, around which was folded a slip of paper, and on this was written a humorous rhyme—something personal about the foibles and prospects of the recipient, and explanatory of the gift to which it was attached. This created a great amount of laughter, and broke the ice for the frolic gaiety which followed.

METHOD OF DRAWING

Of course the contents of the pumpkin are arranged without reference to choice, and the person who puts in a hand draws out whatever comes first, fishing-pond fashion. It is an amusing idea to have several really good and desirable prizes among the trifles, to stimulate the interest. Pencils and pads were then brought in and passed around, and the old game of "Consequences" was inaugurated. After that some really clever "Silhouettes" were made by an artist present, and each of the guests was presented with her own "counterfeit presentment" to add to her list of souvenirs. Then the game of "Initials" was played.

THE GAME OF INITIALS

The initials of the hostess were selected, and these happened to be A. F. R. Acting upon this motif, a set of questions was submitted, to every one of which the answer must begin with those initials. For instance, the following questions were offered:

What do you consider your greatest virtue?
Name your pet vice?
State your favorite beverage?
Mention your favorite viand?
What do you most desire in the future?
What do you most dread?
Name your favorite flower?

The answer to the last question would be "A French Rose," all of the answers being confined to those same initials.

A LITERARY COMPETITION

A decorated basket wreathed with asparagus fern and chrysanthemums containing slips on which were written the names of famous novels was passed around, and each person drew one. Five minutes was given in which to jot down all that could be remembered of the book title written on the slip drawn. When the time was up, the hostess blew a whistle, collected the slips and read what had been written. Then votes were cast without knowing who had written the slips, and the awards were made accordingly. A *papier-maché* turkey and pumpkin, and a bunch of sham cigars, were the trifling gifts.

After this, a huge wooden bowl was passed around and every one was requested to write a slip and state what he or she had most to be thankful for on that especial Thanksgiving Day. Some of these were extremely funny. The evening ended with "Going to Jerusalem."

GOING TO JERUSALEM

For this a double row of chairs was arranged back to back down the middle of the drawing-room, there being a chair for each player excepting one, and all of the guests formed in a procession, the grandparents and the little tots following each other and entering into the fun with equal zest. A lady at the piano played cakewalks or marches, and as she accelerated or diminished her tempo, so would they regulate their speed. When she would stop suddenly, every one would rush for a seat. Each time a guest was left out, a chair must be taken away. Finally only two chairs remained, and when the music ceased this time the one who got the chair received the prize. It was fascinating fun with which to close the event.

Poetical Receipts

ENGLISH PLUM PUDDING

To make a plum pudding to Englishmen's taste,
So all may be eaten, and nothing be waste
Take of raisins and currants and bread crumbs all found,
Also suet from oxen, and of flour a pound.
Of citron well candied, or lemon as good,
With molasses and sugar, eight ounces, I would.
Into this combination there next must be hasted
A nutmeg, well grated, ground ginger well tasted,
With salt to preserve it, of each a teaspoonful:
Then of milk half-a-pint, and of fresh eggs take six;
Be sure after this that you properly mix.
Next tie in a bag, just as round as you can,
Put it in a capacious and suitable pan;
Then boil for eight hours just as hard as you can

—Author Unknown.

AUNT BETSY'S PLUM PUDDING

Aunt Betsy makes good pudding,
And you can likewise do it,
If you follow her directions:
"Take half-a-pound of suet,
Three-quarter pound of breadcrumbs fine,
Two tablespoons of brandy wine;
One and a quarter pounds of fruit,
A pinch of grated ginger-root;
Quarter-pound moist sugar—brown—
A single nutmeg grated down;
Two tablespoons of milk or cream
The latter is the best, I deem;
Four eggs, and just enough molasses
To fill one of your small wine-glasses;
Then steam five hours." I'm sure you'll say,
"No better cook than Betsy Leigh."

—Author Unknown.

MRS. POMSBERRY'S RICE CAKES

One quarter of a pound of butter
Requires from cook her claim to utter;
And also, if within her power,
One-quarter of a pound of flour;
Likewise, to make the ingredients nice,
One-quarter of a pound of rice;
And, for what follows: Now, I'll try her,
One-quarter of a pound of sugar;
And, lest she should be off her legs,
Be pleased to add some new-laid eggs;
But of these two 'tis settled quite,
There only should be but one white:
These good rice cakes should one and all
Be made for those whose mouths are small;
To make them tender to the touch,
She must not bake them over-much.

—Sir Roger de Coverley.

Kitchen Step-savers

Lightning Stove Polish.

One bar of hard soap cut fine and soaked in 1½ pints of water; ¼ of a lb. of plumbago; ½ of a lb. of German lamp-black; ¼ of 5 cents' worth of oil of sassafras. Soak in 1½ pints of water. Mix the two together, boil 15 or 20 minutes, pour into bread-pans, cool and box in tin. A. B.

Look After the Cellar.

The cellar really requires more care than any other part of the house. Any waste material should be removed, and all decayed substances should be carefully inspected. If the cellar is inclined to be damp, boxes of lime or pieces of charcoal will aid in purifying it.

A Kitchen Garden.

People who live where garden land is not available or a distance from the house and who have to depend on the market for their needs can easily supply a small family with cucumbers and strawberries. Set a barrel each side of the kitchen door. For cucumbers, fill this three-quarters full of anything (coal ashes answer the purpose), and put earth on top. Plant a dozen or two seeds, and when they come up thin out to a dozen. Keep it very wet. In the other barrel bore or burn holes and fill with good dirt. On top and in every hole put a strawberry plant. Be sure to get fertile ones. Keep very moist. You will have beauty and profit. Try it next Spring.

Mrs. F. N. H.

Getting Rid of Winter Flies.

Nail with small, fine nails a tin-cup large enough to hold a tumblerful, to a broom or rake-handle of the right length to easily reach the ceiling. After dark, fill a tumbler with hot, frothy suds, and put it in the cup; gently place under the flies, spiders, moth-millers or mosquitoes resting on the ceiling. The suction and heat will draw them in and the suds will keep them there and soon kill them. In the morning your kitchen will be free from flies. In other rooms it is well to shake the draperies and to brush the flies off the walls when using this device. They will fly up to the ceiling and are then easily caught.

Mrs. W. V. C.

Home-made Fly-paper.

To make sticky fly-paper, mix by heating 3½ ounces of raw linseed oil, 1 pound of rosin and ½ ounces of molasses. Apply to stiff Manila paper quite warm. Do not spread near the edges. This is much cheaper than the ought fly-paper, and equally as ood. M. P.

When Eggs Are Stale.

Take this kitchen hint: When your eggs are stale, add a pinch of salt; and when you can't get eggs at all, use snow, two large spoonfuls instead of one egg. Snow being porous carries the air all through the batter.

Window Polisher.

The best thing to use in polishing windows is a small mop made of pieces of chamois skin. Pieces no larger than a dollar can be used, and if the chamois is well worn, the mop will do just so much better work. String the pieces of chamois all together on a piece of strong twine, then tie them in a bunch. When dirty, wash it out, dry, and (before using), rub it softly between your hands.

Mrs. N. P.

To Test Drinking Water.

Anyone can test drinking water by simply following these directions: Buy 1 oz. of saturated solution of permanganate of potash from your druggist. When a drop of this solution is added to a tumblerful of water if its color changes to brown, it is unfit to drink. If it remain clear or slightly rose-colored after an hour, it is, broadly speaking, safe. Mrs. W.

Mildew On Table Linen.

Wash the tablecloths or napkins in thick milk, rubbing the mildewed spots well, then spread on the grass in the sun; leave there till it bleaches. R. A. L'H.

Blackened Lamp-burners.

To clean lamp-burners that have become black from use, boil in strong soap-suds or soda-water, rinse and dry. You will find they will give a much brighter light.

Mrs. B. M.

Washing Fluid.

Potash or lye, 10 cents' worth; salts of tartar, 15 cents' worth; spirits of ammonia, 10 cents' worth; spirits of turpentine, 5 cents' worth; 7 qts. of water. Wet and soak the clothes. Fill the boiler with water and let it come to a boil, then add 1 cupful of the fluid. Put it in the clothes and boil 20 or 30 minutes. Put into clear water; rub the spots if any. Rinse. A. B.

For a Pick-up Luncheon.

Spread some hot buttered toast with potted shrimp, lobster or ham, as you please. Mince the whites of two hard-boiled eggs into tiny dice, season with pepper and salt, and stir them into a little rich white sauce, cover the toast with this, then grate the hard-boiled yolk all over it, and serve at once hot.

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While building the tissues it cleanses the pores, thus beautifying the skin, and combines in ONE ARTICLE at ONE PRICE a complexion beautifier and a skin and bust food.

Used as a cream it heals red and harsh skin; as a massage it rounds out the shoulders, restores beauty curves, eliminates wrinkles, and gives a youthful appearance.

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Stains gray, bleached, faded and patchy hair, or beard, a beautiful modest brown, so natural in appearance that even experts cannot detect it. The shade may be made lighter or darker, as desired, to suit each individuality. Stains nothing but hair. Does not show on scalp. Makes no muss. Does not rub or wash off. Does not make hair conspicuous. Best remedy for "Bleached" and "Chemical Blonde" Hair. Very easy to use.

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At drug stores, or by mail prepaid, in plain sealed wrapper. Money refunded without argument if not fully satisfied. Trial 25c., enough [illegible]

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WILL CURE YOUR RHEUMATISM

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Remember that it cost you nothing to try the remedy that gives sure results. Write to-day and we will mail you a trial box. Sold by all druggists at 50c a box, or by

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No More Curling Irons

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Sample set of two curlers 10c.
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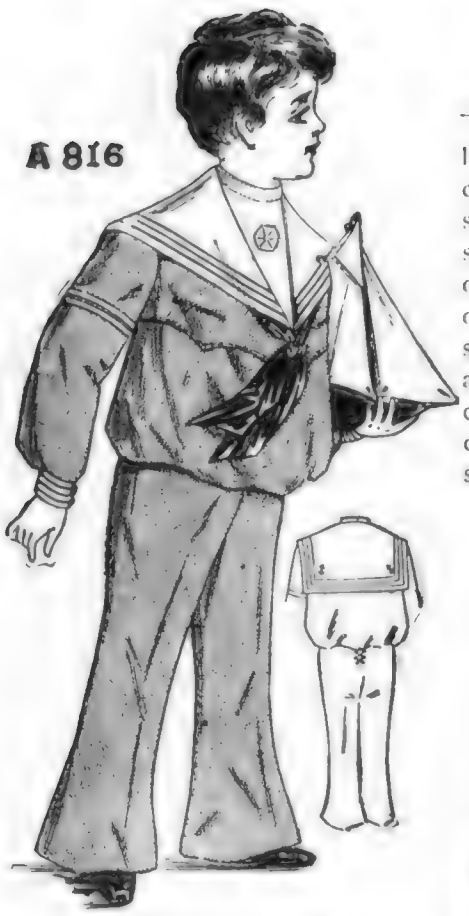
Fashions for Boys



Boys' Jack-Tar Suit, No. A 816

No. 816. Boys' "Jack-Tar" Suit of navy-blue flannel, shield and sailor collar of white flannel, with long trousers and yoke blouse, which slips on over the head. This is an exact reproduction of the regulation Jack-Tar suit, and may be developed in cloth or wash material. Cut in sizes 4, 6 and 8 years. Requires 5 yards 30 inches wide. Price, 15 cents.

No. 1247. Boys' Norfolk Suit of mixed cheviot suiting, consisting of a single-breasted jacket having a notched collar and plain coat sleeves, and knickerbocker trousers. Cut in sizes 6, 8, 10, 12 and 14 years. Size 8 years requires 2½ yards of 54-inch material.

Price, 15 cents.

No. 1321. Boys' Sailor Suit of blue serge, white flannel shield and collar facings, trimming of black silk soutache and black silk sailor's scarf. The blouse is made without a closing and is slipped on over the head; the regular sailor sleeve, tucked at the wrist to form a cuff, is given, and the use of the collar facing is optional. Straight, close-fitting trousers complete the suit. Cut in sizes 4, 6, 8 and 10 years. Size 6 years requires 2½ yards of 48-inch material.

Price, 15 cents.

Boys' Sailor Suit, No. 1321

No. 1731. Boys' Blouse Suit, consisting of a double-breasted blouse having the sailor sleeve and knickerbockers. Serge, flannel, light-weight cheviot, and Winter-weight tub fabrics are suggested for making this practical little suit. Cut in sizes 6, 8, 10 and 12 years.

Boys' Blouse Suit, No. 1731

Boys' Norfolk Suit, No. 1247

Boys' Overcoat, No. 1312

No. 786. Boys' Russian Suit, consisting of a blouse and knickerbocker trousers. Pictured in dark-red serge, with machine stitching of black silk thread, black silk frogs and belt of patent leather. This is a practical and serviceable suit for the small boy. Cut in sizes 3, 4, 5 and 6 years. Requires 3⅛ yards of 27-inch, or 1⅝ yards of 54-inch material for the 4 years size. Price, 15 cents.

No. 1312. Boys' Overcoat, with loose, full back, and to be made with rolling or round collar. Kersey, cheviot, velvet or corduroy are excellent materials to develop this model, and the collar and cuffs may be of fur or velvet as desired. Cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 3 yards of 54-inch material.

Price, 15 cents.

Boys' Russian Suit, No. 786

No. A762. Boys' Sailor Suit with a long-shouldered blouse which slips on over the head, and knickerbocker trousers. Fashions come and fashions go, but the sailor and blouse suits for boys are always in good style, and are utilized for every-day wear and dressy occasions alike. Cut in sizes 4, 6 and 8 years. Requires 3¾ yards of 30-inch, or 2½ yards of 48-inch material. Price, 15 cents.

No. 1067. Boys' Blouse Shirt with tucked front and plain back, the neck finished with a neckband so that any desired adjustable linen collar may be worn. To be made of percale, madras, gingham, or wash flannel. Cut in sizes 6, 8, 10 and 12 years. Size 8 years requires 2 yards of 36-inch material, or 3 yards of 27-inch material.

Price, 15 cents.

Boys' Blouse Shirt, No. 1067

Boys' Sailor Suit, No. A 762

The Apple of Paris

Seeing how much the beauty of the skin—both its color and condition—depends upon the perfect state of the digestion, it behooves women to be careful in the matter of taking light meals, and let them avoid as much as possible indigestible fare and those things that are calculated to influence the complexion badly. As an article of diet likely to keep the skin white, milk holds it own, whereas black coffee is believed to darken the skin, and strong tea has similar effect.

DAINTY PERFUMES

Considered from a luxuriant and extravagant standpoint, the supplies of perfumes, cosmetics, and powders used by the fashionable woman represent a monthly expenditure hardly credible to the uninitiated. Take, for instance, twenty-four hours of any given day and follow up the perfumes required by a woman of the "smart set," as the term goes. There is, to begin, the perfumed bath and soap at her rising, the perfumed toilet powder and puff succeeding, then the face lotions and special face powders, the perfumed dentifrice, the lip-salve, the perfumed hair caps and scalp tonics, the scented sachets attached to her articles of clothing, and when her toilet is complete the last touch of extract as a finish to her *mouchoir* before starting forth.

The dinner and ball toilettes make a second demand upon the very same set of powders and perfumes, while the care of this prized beauty upon a late return home makes it obligatory to use face pomades, creams, and lotions for removing or preventing wrinkles, removing blemishes, or fighting them off, and keeping the skin firm and clear, and, in addition, softening and beautifying the hands. Invigorating tonics and unguent nutrition have also to be applied to the scalp and eyebrows.

Account must be taken of the outlay in sachet powder by the pound, for renewing waning odors whose departed strength renders them useless. Every drawer and shelf has its scented bags; so have the hanging closets and wardrobes. Linen closets also are fitted with shelf pads of silk and wool, which hold the sweetness of delicate lavender or iris, so that, upon the whole, the household perfumes are another item to reckon with. Drawing-rooms and boudoirs have their sweet-scented jars and bowls of superfine fragrance that fill the air with a deliciously delicate sweetness, while exhalations of perfume from scented sprays, atomizers, and salts bottles are also customary indulgences.

SIMPLE HOME TREATMENT

The invaluable Beauty Doctor who, to-day, is doing a flourishing trade in keeping women young-looking, has, of course, endless prescriptions for the benefit of the skin, eyes, and hair, and the rich woman has but to seek her counsel and use her preparations in order to win beauty; but where professional toilet salons are too costly for the purse, then let women clear their complexions and brighten their eyes by simple home treatments, such as the use of rain water or rose water for facial ablution together with judicious rest for the eyes and an occasional eye bath of cold, weak tea, and careful diet.

DEEP BREATHING

The remarks of a very clever Eastern philosopher on deep breathing make one feel even more the importance of its effects, not only on matter but on mind. He says: "For those who practice it once or twice a day, just a little calmness of the body and mind will come, and beautiful voice; only for those who go on further with it . . . the whole of this nature will begin to change." No theories are of any use unless they be also practiced. The only way to acquire a healthy body and mind by this means of deep breathing is to study one's posture carefully and to practice a little each day. If good results are obtained with health no one should grudge the cost of a few lessons. By means of lessons we learn accurately from the beginning and have nothing later on to unlearn. This deep breathing is a step towards the control of nature, for we are thus learning to be masters of our bodies and to use them for the best end. I believe it is still a vexed question as to whether the mind acts on the body or the body on the mind—perhaps the probable result in a healthy body, the connection is so intimate that one cannot separate them, but surely a healthy mind goes far towards ensuring a healthy body. We westerns do not seem to know the A B C of what is almost a religion to the Oriental philosopher, who regards physical exercises, certain diets, deep breathing, etc., as means of influencing the mind, which will in its turn help to create a healthy body. According to the teaching of a certain eastern school rythmical, measured breathing insures soothing control over the nerves, and if properly practiced, will teach people what real rest means. If this be so it is not far to trace in which beauty, if not already there, may be developed to a much larger degree than one would consider possible.

IS ROUGE JUSTIFIABLE

The art of making-up should include not only the increasing of the beautiful and the disguising of the defective, but also the concealing of the means adopted to attain those ends. Onlookers should never be permitted to detect the subterfuges of the toilet, and therefore a too liberal use of paint, or a careless method of applying it, is equally to be condemned. This warning is specially applicable to those who, by long familiarity with cosmetic effects as reflected by the mirror, fail to see themselves as others see them with the attendant advantages of direct vision and uncompromising daylight. If the rouge pot is resorted to, its aid should, at least, be judiciously invoked.

In the days of Louis XVI. the art of making- up was so seriously regarded by the ladies of the Court that even the royal physicians were consulted on the subject, and some of the recipes supplied by them to Marie Antoinette, and especially prescribed for her personal use, were subsequently found in the Tuileries, and to-day constitute the basis of some of our most valuable toilet accessories. But at the present day, physicians scorn the profession of beauty culture, and leave it to those who are complexion specialists only. Any attempt to duplicate nature's charms should be artistic, at least.

A TRIBUTE.

"O woman! lovely woman!
Nature made you
To temper man; we had been brutes without you.
Angels are painted fair to look like you;
There's in you all that we believe of Heaven—
Amazing brightness, purity, and truth,
Eternal joy, and everlasting love."

—OTWAY.

LABLACHE FACE POWDER

Beauty, Health, Happiness

Glow in the face of the woman who uses

Lablache Face Powder

It insures a clear fresh brilliant complexion, and preserves the velvety texture of youth. *It never disappoints.*

Take no other. Flesh, white, pink, cream. 50 cents a box. Druggists or by mail. *Send 10 cents for Sample.*
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FREE! **Five Days' Trial Treatment** with booklet and full instructions (sealed); just enough to convince you that the **Jansdorf method** will positively develop the **Bust** from 2 to 8 inches in three weeks. Thin cheeks, neck and arms made plump. No appliances; no drugs; easy to use. **Sure, permanent** and the only healthful and harmless method. **12** years of success. Send name and 5 cents for postage.

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HAIR ON THE FACE
NECK AND ARMS
Instantly Removed Without Injury to the Most Delicate Skin

In compounding, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We named the new discovery

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Apply for a few minutes and the hair disappears as if by magic. IT CANNOT FAIL. Modene supersedes electrolysis. Used by people of refinement and recommended by all who have tested its merits. Modene sent by mail in safety mailing-cases on receipt of $1.00 per bottle. Postage stamps taken. Address **MODENE MFG. CO., Dept. 105, Cincinnati, O.**

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We Will Trust You 10 Days HAIR SWITCH

Send a lock of your hair and we will mail a 2¼ oz. 22 inch short stem fine human hair switch to match. If of extraordinary value, remit $1.50 in ten days or sell three and get your switch FREE. Extra shades a little more. Inclose 5c. postage. Send sample for estimate and free beauty book.

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Sempre Giovine
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is the name and result of this wonderful skin food. A perfect beautifier and emolient. A scientific compound of solid vegetable oils which harmonize with the cuticle and produce marvelous results. Softens the skin and gives that soft peachy tint. Cures all wrinkles.

Guaranteed not to cause a growth of hair, because it is made of vegetable oils.
Used for over a quarter of a century by the most famous beauties.

Price, postpaid, 50c.

Marietta Stanley Company
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Cash Value 10c.

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and 40 cents in stamps or currency to Marietta Stanley Co., 65 Fourth Street, Grand Rapids, Mich., and one full size box of Sempre Giovine will be sent you prepaid.

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Attractive Mid-Winter Millinery

Smart Hats of Fur, Velvet and Felt which Women Are Wearing

(Courtesy of Les Parisiennes

The pattern hats of this season are models of taste and elegance, not only noteworthy for becomingness and chic in shape and design, but also for artistic combinations in texture and color. Of course the copies from the Paris patterns are not always equivalent to the originals in artistic value and lose something by an attempt to adapt them, or rather, modify them to suit American tastes. But the hats illustrated on this page represent accepted styles which are to prevail throughout the Winter season, the newest and most satisfactory examples that have received the *cachet* of the great fashion authorities.

FIGURES I. AND II.

The tilted hat is still *en évidence* and the small affair posed on a skull-cap where rests the under-trimming of loops and tips and aigrettes is a favorite model. This is revealed in Figure I, where a small chapeau of black velvet

FIGURE III.

shows the material smoothly laid over the round crown and brim, the latter having a deep border of canary-colored velvet, while a roll of the same velvet surrounds the crown. Tips of the same color and a black aigrette complete the trimming at the back. In Figure II. is displayed a pretty style for the popular chinchilla hat, with a side trimming of turquoise blue panne velvet, and with shaded gray tips showing turquoise blue at the ends. Another fur hat, as shown in Figure III., is in the torpedo toque shape. Made of mink or sable to match a coat of the same, it is trimmed with rosettes of brown messaline ribbon, with an upstanding aigrette. A charmingly attractive style of hat for a young girl is exhibited in Figure IV. This is made with a soft puff crown of black chiffon velvet and a band of gold ribbon meeting at the front in a bow. The brim of cream-colored all-over lace is bordered with a band of black velvet and a group of white ostrich tips while a tall aigrette ornaments the side most becomingly.

FIGURE IV.

There is a great rage for heron-plumes this Winter—a revival of a pretty fashion. Figure V. shows the newest way of arranging them, the feathers being branched so as to lie flat across the crown and beyond. This hat is very simple, being made of plum-colored velvet, with a bunch of purple cyclamens at the front and loops of ribbon on the hairband at the back. Figure VI. is another of the smoothly laid velvet hats, this one being in sapphire blue with a border of pale gray velvet, having wings disposed against the brim towards the back in the newest manner, and velvet loops. The popular Continental shape is shown in the stone-gray hat of Figure VII. The feathers and velvet ribbon trimming match in color.

FIGURE V.

Beavers are again very much to the front this season and are attractively combined with velvet and tips. Clipped beaver appears in many stylish models. Some of the new auto hats are very becoming, none of them being complete without its chiffon veil. Very stunning art nouveau buckles in enamel or old gold are used to hold the chiffon in place. Fringed silk is a novel feature this Winter, whole hats and plateaux being made of narrow strips of it sewed row upon row. Then, too, there are quills made of it which are decorative for trimming. Nattier's name (the celebrated court painter of the reign of Louis XV.) has been selected to designate one pretty model that is now so popular, and the Nattier hat bids fair to become as famous as the Gainsborough. The brim of a "Nattier" measures two inches in the front and ten in the back. Such is the correct line in millinery to-day.

FIGURES VI. AND VII.

The Housewife

Readers of the PICTORIAL REVIEW inquiring for names of shops where articles may be purchased should enclose a stamped envelope for reply and state the page and date.

♣ **A Polish for Brown Shoes.** Take two ounces of shredded beeswax and one-quarter of a pint of aqua ammonia. Mix well and rub the boots lightly with a rag damped in the mixture, and polish with chamois leather.

♣ **To Wash an Eiderdown Coverlid.** These large pieces can be nicely cleansed at home by the following method: Make a lather of hot water and soap jelly (a heaping teaspoonful to the gallon), add a little aqua ammonia. Put the coverlid in this, and leave for a few minutes. Souse well up and down in this and another suds prepared in exactly the same way. Use a third lot if it does not look clean. Rinse in two lots of clear, warm water, to which a little ammonia has been added. If you have a wringer, run it through this. If not, hang on the line in a windy place and let it run dry, squeezing the lower ends occasionally between your hands as the water drains to the bottom. As it dries, shake frequently.

♣ **The Best Way to Destroy Ants.** The only way of finding the "run" is to watch where they get into the house, and then pour boiling water down that hole. A sponge saturated with creosote or camphor, placed in their pathway, is said to be a good deterrent; also, washing all the places where they abound with a fairly strong solution of carbolic acid, tobacco, quassia chips, bitter aloes, or sulphuric acid. Another cure is to place pieces of moist sponge dipped in sugar and honey in their haunts, lifting these at intervals, and washing them out in boiling water. If you can find the nest, and it is safe to do it, put some quick lime at the mouth of it, and wash it in with boiling water; or camphor dissolved with spirits of wine, and then mixed with a little water can be similarly used, so also can petroleum; but the truth is that it is very difficult to find an absolutely infallible deterrent to these insects. Fight them steadily, and be particularly careful about the tidiness and cleanliness of the offices and kitchen. Ants most particularly dislike any strong smell, hence the efficacy of carbolic acid.

♣ **To Whiten Stone Floors.** Have you tried this? Boil together half a pint each of size and blue water, with two tablespoonfuls of whiting and two cakes of pipeclay (each the size of half a small cake of soap) in two quarts of water. Wash the stones well over with a flannel slightly wetted with this mixture, and when dry rub with another flannel, and brush off the dust. For the blue water you dissolve just enough stone blue in half a pint of water to bring it to the required tint. This answers very well, but in old-fashioned houses, where stone floors are well kept, housewives declare they should be actually washed as seldom as possible; the best and quickest plan is to rub the surface well over with a dry, fairly hard brick of sandstone, and then sweep the dust off. This keeps the stone perfectly white, and only needs washing occasionally, when the previous recipe may be tried. Another way is to mix some whiting smoothly in a little cold water, then pour it into boiled starch, sufficiently blued, and apply this evenly over the floor. This is said never to come off, and even to bear washing once or twice. The only drawback is, however, that the stones must be left to dry thoroughly, without being trodden on.

♣ **The Way to Store Things.** First see that everything is perfectly clean and free from dust. For the books, line the boxes to hold them with either paper or a linen sheet, and pack in the books neatly, separating each layer with either sheets of newspaper or clean cloths, and dusting them well with any dry powder or insecticide that you please. Then cover the top over tightly, and fasten down the boxes close. Linen is packed in pretty much the same way, little sachets of lavender or potpourri being packed in with the linen. Blankets must be perfectly clean and dry, then rolled up firmly in a stout linen sheet, insecticide, camphor, etc., being packed in with them; the sheet should then be closely stitched up, and the whole bundle inclosed in new sheets of brown paper, and the edges closely pasted, or gummed, down so as to leave no crevice by which the moths may creep in. They will not bite through brown paper, but they will creep through any aperture, however microscopic, so these must be guarded against. Mattresses should be treated in the same way, which is, in fact, the best way of packing up anything for which moths may be dreaded, and if so treated, and stored in a dry place, the things will keep unharmed for a long time.

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If you are bald, or if you have trouble with your hair—if it is coarse, weak or falling out—I want **you** to know all about my True Hair Grower. Prove for yourself just what it will do.

I do not want you to buy my preparation if it is not going to do you any good—so I make you this unique offer.

If you will write to me by letter or postal card I will send you a box of my True Hair Grower absolutely FREE OF CHARGE

I want you to use this sample according to the simple instructions I will enclose. If you find that you benefit by the use of my preparation and would like a further quantity, I will be pleased to supply it to you at a moderate price.

I think this offer of a sample without any charge whatever is ample proof of **my** faith in the John Craven-Burleigh True Hair Grower. What I want now is your faith. I am the only one who can be anything out of pocket. All it is going to cost you is a stamp for your letter or postcard asking me to send you the sample.

FREE BOX

I am always very careful not to make exaggerated statements in my announcements of what my True Hair Grower will do. In fact, I prefer to leave it to other people who have actually used it and have benefited by its use.

I am not selling this True Hair Grower just **believing** it will grow hair. **I know from my own personal experience** that it will do so. A few years ago I was quite bald, and forty days after using this compound I had a fine **thick growth of black hair.**

If you have already tried every so-called "Hair Restorer" that is sold, I **specially** invite you to write to me. In many cases ladies and gentlemen have written, saying that they had tried many liquid preparations with no result; but after a few applications of the John Craven-Burleigh True Hair Grower the hair started growing, and in a very short time afterward the head was covered with a strong, silky growth of hair.

My preparation is easy and pleasant to use. It is equally successful for either sex of any age, and it is quite harmless.

Nothing adds so much to age as baldness—nothing detracts so much from the appearance—so write to me (or call) **to-day,** and I will send you a free sample of the John Craven-Burleigh True Hair Grower (in a plain wrapper) by return mail. My address is 110 St. Martin's Lane, London, England, but for convenience of my American patrons I have opened a branch office as follows: Send name and address, plainly written, in a letter or postal, to

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For the Baby

Infants' House Sacque, No. 1234

A111. Infants' Outfit, consisting of eleven garments, and cut in one size only. This outfit consists of practically all the necessary garments for the baby's first clothes. First there is the coat, made with a square yoke, two generous capes and a roll collar; cashmere, Henrietta or silk are suggested for its development. The dress, which has a shaped yoke and one-piece sleeve, may be made as pictured or without trimming; thus does the model serve two needs—for the simple house slip and visiting dress. The nightgown is a bishop model, easy to make, and comfortable. Both the white and flannel petticoat are modeled on the most approved lines, buttoning on the shoulder, making them more practical and hygienic than the old-fashioned style. The long kimono and short house sacque are convenient and desirable garments, and there are also two styles of bibs, a pretty little French cap and a pattern of the tiny little first shoes, cut like the Indian moccasins. Full descriptions for making all these articles, and the quantity of material required are given on the label with the pattern.

Price, 25 cents.

No. 1351. Infants' Coat and Cap of white Henrietta, lined with white silk and trimmed with fancy silk braid. The coat may be made with one or two capes, and is provided with a flat collar and one-piece sleeve. The cap is a close fitting model, having the pretty Dutch lap and finished with soft rosettes of light-blue baby ribbon. The pattern is cut in one size only, and requires 4 yards of 21-inch silk for coat and cap.

Price, 15 cents.

Infants' Outht, No. A111

No. 1234. Infants' House Sacque of pink flannel, the scalloped edges hand-embroidered in silk of a darker tone. These comfortable little sacques are frequently made of cashmere, albatross or flannelette, having the edges bound with bias bands of a contrasting color of wash silk, or with ribbon. Having two styles of collar and round or squared fronts makes this number present many possibilities to the woman with ingenuity and nimble fingers. Cut in sizes ½, 1 and 2 years. Size 1 year requires 1 yard of 36-inch material.

Price, 10 cents.

No. 1072. Infants' Long Kimono and Short Sacque. This number consists of two excellent and very necessary garments for the baby. The long kimono is patterned upon the lines used for all these comfortable garments, both large and small. Figured challie was used for its development, with trimming bands of white China silk. Albatross, cashmere and flannel are also suggested. The short sacque has a full sleeve, finished at the wrist with a straight band cuff, and is a good mode for general wear. For the long kimono, 2 yards of 27-inch material, and for the short sacque, ¾ yard of 32-inch material will be required. Cut in one size only.

Price, 10 cents.

No. 1069. Infants' Long Dress. A simple model, having a square yoke and one-piece sleeve, made of sheer India lawn and Swiss insertion and edging. The number may be reproduced more simply than it is here pictured and still be very pretty and in good style. The pattern requires 2½ yards of 32-inch material, 7 yards of insertion, 1 yard of beading and 6 yards of edging. Fine cambric, lawn and English long cloth are also desirable materials to use. One size only. Price, 10 cents.

Infants' Coat and Cap, No. 1351

Details of the Infant's Outfit.

The infant's first outfit should always be laundered before using, even to the dresses and wrappers; this rule is imperative and many advocate that these tiny garments be washed in some delicate disinfecting soap or fluid. For the very first clothes the plainer are the better, and there should be an abundance of plain bishop slips and wrappers and warm flannel or flannelette over-garments, shaped similarly to the comfortable Japanese kimono, or the old-fashioned double gown. After selecting appropriate designs and serviceable materials, the most essential item of the outfit is the workmanship. Good needle-work, with due consideration of each little detail of finish, is of utmost importance in children's wear. Hems should be carefully turned, seams neatly covered, raw edges concealed, buttonholes skillfully worked and buttons perfectly adjusted.

The Pictorial Review Catalogue contains several illustrated lessons on the making of children's garments, which are of valuable assistance to the home needlewoman in making the baby's first clothes.

Infants' Kimono and Sacque, No. 1072

Infants' Dress, No. 1069

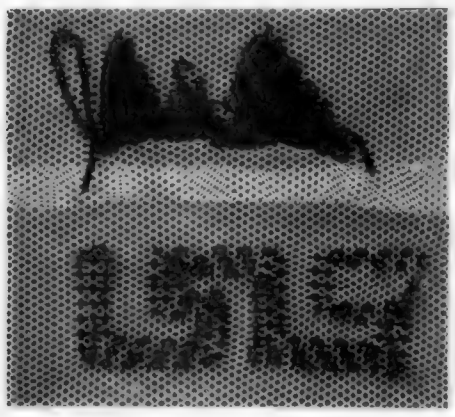
Home Dressmaking

By Mdlle. Pratique

INEXPENSIVE TRIMMINGS

Trimmings were never so elaborate in design nor so gorgeous in coloring as those seen in the shops this season. There is a profusion of gold and silver braids and appliqués and a revival of bead bands and ornaments. But hand embroidery and hand-made trimmings are given first place, and many striking and unique designs and combinations are evident. This should be welcome news to the woman of slender purse—for the hand-made trimmings are so inexpensive, the principal items necessary for an elaborately trimmed costume being ingenuity and time. For there is not a doubt that much labor is required to decorate a gown with hand embroidery. But it is labor well spent when one is to be rewarded with an exquisite garment, finished in the best style.

An imported model, seen recently at an exclusive shop, was developed in the new crushed rose pink broadcloth, the only decoration being three-inch bands of cotton net, known as La Tosca net, embroidered in a Greek key design with a darker tone of heavy silk chenille. These bands were applied to the circular skirt and

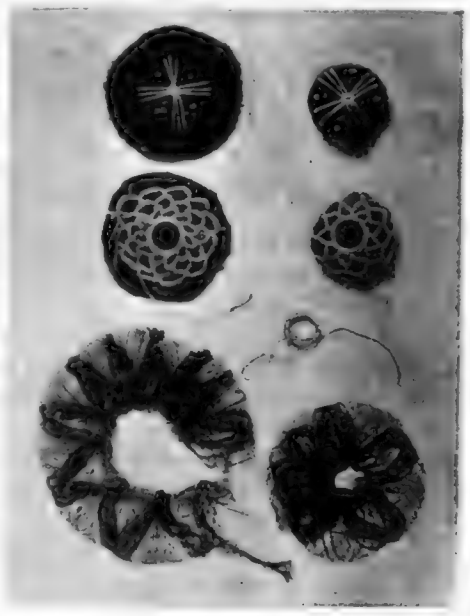


stylish Eton jacket edged with silk soutache of the same shade as the cloth. The effect was beautiful, and the idea must surely suggest other pleasing combinations, but, best of all, the cost is so trifling, for the net retails at not more than fifty cents a yard, and the chenille for ten or twelve cents a skein. Illustration No. 1 pictures this original trimming.

Illustration No. 2 portrays styles of moulds or motifs suitable for dressy tailored street suits or reception gowns of cloth or silk.

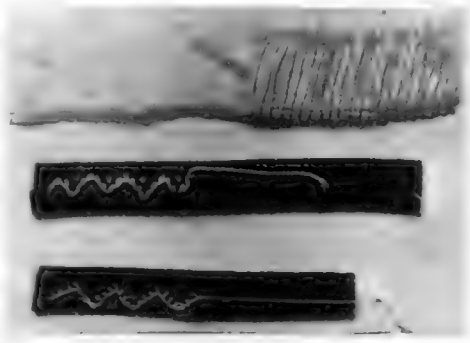
The first is a mould covered with velvet, hand embroidered, with a Renaissance stitch and French knots. These moulds in three graduated sizes trimmed a shirt-waist suit of changeable moiré, but the idea may be used to excellent effect in other combinations.

The next trimming is a motif of cloth, covered with a crochet design, made on a tiny brass ring. The ring is completely covered with the single crochet stitch, and then three rows of the single chain stitch are added, this is applied to the round of cloth, the edges are slightly gathered and the motif padded with a little cotton. A stunning street suit of blue-gray



satin-faced cloth had the plaited skirt and jacket profusely trimmed with this simple decoration. The ordinary crochet silk costs about forty-five cents a spool and the brass rings retail for ten cents a gross. Now figure out the expense of such trimming. A fine silk braid, and small tuft of silk makes the last motif. These were shown on a dinner gown of soft wool crêpe in connection with wide milliner's folds of the silk.

A quantity of knife-plaiting is seen on both street and evening gowns, and one of the most charming dancing frocks, made for a Winter bride, is of white silk, shot with tiny pink rosebuds and green leaves. The applied yoke band of lace, and insertion bands on the circular gathered skirt are edged with one-inch wide knife-plaiting, stitched at the hem with pink and green silk thread. Picture a dainty gown in various other less expensive materials, and remember that two yards of taffetas and a few spools



of thread will make an abundance of such trimming.

The two lower illustrations show simple embroidery stitches on bands or folds of velvet. This idea was used with splendid result on a little girl's coat of heavy cloth, and on a young girl's dress of shepherd's plaid in brown and white.

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LACES TINTED TO MATCH COLOR OF GOWN

Velvet Mirrored Buttons Covered, Embroidered Buttons, Tucking, Faggoting, Hemstitching, Shirring, Pinking, Ruching, Etc.

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Dr. Scott's Electric Hair Brush Pure Bristles. No Wires.

My Electric Hair Brush promotes blood circulation in the scalp, thus not only keeping strong and healthy the hair you have, but stimulating the growth of more. It stops falling hair, cures dandruff and scalp disorders, and prevents baldness. Beware of imitations. My brush has compass packed with it to test power. Price, postpaid, $1.00. Try it 30 days—money back if you are not satisfied. A postal will bring you free my book on hair treatment. "The Germ of All Life is Electricity."

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19 in. lining taffeta, all colors	85c val.,	67½c
19 in. kid finish taffeta, all colors	75c val.,	57½c

54 inch broad cloth, black and colors, $2.00 value for $1.25; $2.75 value for $2.00, etc.
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THE SHIRRED NAPOLEON WITH FLOWERS

The Napoleon Hat

In Two Styles for Misses

Lesson in Millinery X

By Maud Anderson

There are two ways in which this hat may be made and trimmed, but the same frame is used for both. The shirred one illustrated with flowers on the side requires 3 yds. of velvet, 2 sprays of roses, 1 spray of leaves, and 3 yds. of velvet ribbon. It is made in dark-red velvet and the roses match in color. The other one is made in Alice-blue and requires 1 yd. of velvet, 1 yd. of felt, 3 yds. of malines and 1 quill.

To make the frame, cut a piece of wire 22 in. in length, lap it until it measures 18 in., join it in a circle and tie with tie-wire. This is the head-wire.

Cut 4 pieces of wire each 24 in. in length, as marked, A, B, C, D.

Wire A is the front wire. Measure 3 in. in for the coronet. Bend and measure 2¼ inches for the under-brim, 9 in. across the crown. Curve this wire so as to make the crown round, as in the picture. Measure 1¼ in. for the under-brim at the back of the hat and 4¼ in. for the coronet.

Wire B is the right side-front wire. Measure 3¼ in. for the coronet. Bend and measure 1¾ in. for the under-brim, 9 in. for the crown. Bend it round to shape the crown. Measure 1¼ in. for the under-brim at the back, 3½ in. for the coronet.

Wire C is the left side-front wire. Measure 3¼ in. for the coronet. Bend and measure 1¾ in. for the under-brim, 9 in. for the crown, and bend it round to shape the crown. Measure 1¼ in. for the under-brim at the back and 3½ in. for the coronet.

Wire D is the side wire, and the measurements are: 3 in. for the coronet; bend and measure 1½ in. for the under-brim, 9 in. for the crown, and bend it round to shape the crown. Measure 1½ in. for the under-brim at the right side and 3 in. for the coronet.

Tie A, B, C, D wires to the head-wire with tie-wire with spaces an equal distance apart. Join a piece of wire 16 in. long in a circle, lap it until it measures 14 in. and tie to the top of the crown with tie-wire so as to keep each wire in place. Cut the brim-wire 34½ in. long, lap it until it measures 32½ in. and tie this to wires A, B, C, D at the bottom of the coronet. Cut the edge-wire 44 in. long, lap it until it measures 42 in. and join it to A, B, C, D wires. Bend this wire to a point on both sides of wire D, also bend it to a point on the front and back of wires B and C. Put a brace-wire between the edge-wire and the brim-wire and one on the under-brim. The more brace-wires, the firmer the frame will be.

MADE OF FELT IN STRIPS

Cover the frame smoothly with crinoline. Cut the velvet on the bias; then cut 3½ strips 14 in. in width and join all together in a ring. Start at the edge and make 8 shirrings. Do the same on the other edge having the shirring about ½ in. apart. The centre of the velvet is for the puff. Sew one edge on the head-wire on the outside of the frame and the other at the base of the crown, having the shirrings even. Draw all of the shirrings up to fit the frame and sew the shirring next to the puff 1½ in. down from the edge-wire.

Cut a piece of velvet 12 in. long on the straight. Start at the centre of this and put 10 shirrings ½ in. apart. Sew the centre to the top of the crown and draw the shirrings up to fit the crown. Finish at the base of the crown with a twist of velvet.

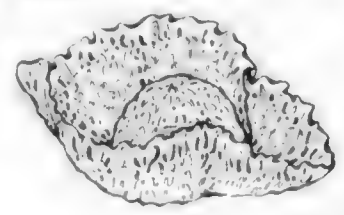
To make the bow, make 3 loops 2½ in. long and 3 loops to fall on the hair 6 in. long; also one end to tie in the centre of the bow with a knot. Sew this bow on the back of wire B, so as to fall on the hair, and sew the flowers on wire C to the front. Line the hat with a piece of silk.

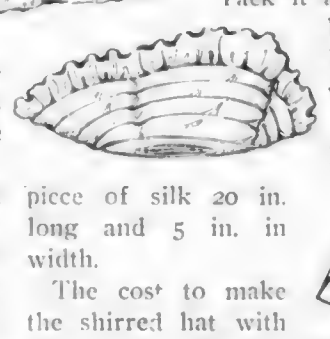
THE FELT HAT.

Cut the yard of velvet on the bias. Cut 3 strips 10 inches in width and join together in a ring. Put one shirring on each edge, draw up evenly and sew one shirring on the inside 1¼ in. down from the edge-wire, and the other on the outside the same distance down from the edge-wire. Cut the felt in bias strips 1½ in. wide and be sure to cut the edge nice and straight, as the raw edge shows. Start at the side, back on the edge of the puff, and sew the felt around until the outside is all covered as shown in the picture. Start the same way on the outside and sew all around until the top of the crown is all covered.

Take what velvet remains and cut it in 3 strips. Hem both edges and ends, then make a bow the same as for the other hat.

To make the rosette, make loops of the malines the same as for the bow, but have every loop 6 inches long. Loop the whole three yards. Sew this onto wire C, pull the loops out, and stick the quill through the centre of the rosette. Tack it and sew the bow on the back of the wire B.





Line the hat with a piece of silk 20 in. long and 5 in. in width.

The cost to make the shirred hat with flowers to order would be $8.00, and that of the felt one with quill, $6.50.

They will be made to special order, mailed complete from this office, 853 Broadway, New York City, if the requisite amount is enclosed with the order.

NOTES

Freakishness, without doubt, will continue to obtain as a feature in certain of the brims of the present season's hats.

Small turbans still show the wide top and the box brims.

A similar idea exists in toques, the crowns most frequently oval; while the fancy affair called a toque, fashioned of a plateau folded in mushroom style on a frame of flat top, and brimless, is more than otherwise a modification of the Tam O'Shanter bonnet.

The variety of chapeaux ready to hand is infinite; there seems to be a choice of every style for every fancy, only a certain fantastic mode of trimming and pose marks all the best models.

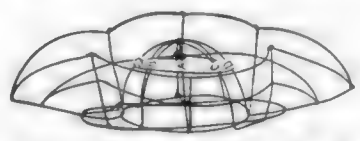
Brims are coquettishly bent and curved, and the hat is raised by a bandeau at the back or side, perhaps both. The Marquis and the Tricorne, the Watteau, the Tyrolien, and the Nattier are all shapes which have their following, while large Cavalier and Henri Deux shapes also receive their share of approbation. The high, round-domed crowns although novel, are neither as pretty or smart as the low round crowns, and it is doubtful whether they will become an enduring mode in Paris.

The Parisiennes for wear with the *costume tailleur* never really abandon the small neat toque of folded cloth or velvet, and the best milliners are showing many of these, brought into line with the newest ideas in millinery.

Velvet, plush, and silk beaver are being much used for hats, and some of the full soft crowns are made of rich embroidery, tied in with velvet ribbons, or with a wreath of velvet flowers. These velvet flowers are a leading feature in the new millinery, velvet roses being particularly charming; otherwise, though birds and coq feathers are greatly in evidence, they are being more or less replaced by ostrich plumes, which are employed either as tips or as long handsome feathers.

There is every evidence of both gold and silver tissue in modistic and millinery circles, more especially, perhaps, the latter, where moiré hats conclude in a deep bind of the fairy fabric, and fur toques display silver tissue pompons, dangling in fanciful array down the back.

Fur, flowers, and silver pompons represent a triple alliance of slightly incongruous, but distinctly original flavor. Feathers are mounted almost any way in preference to flying flat from front to back. Willow effects are most in demand for under-brim trimming, and tips and feathers, rather than plumes, are preferred.



DETAILS OF MAKING FROM THE FRAME UP

Wings continue to be greatly worn. They are mostly of the long, narrow favorite, which is so in accord with the Nattier shapes.

The new sailor shapes introduced this season are very becoming. One model has a wide flaring back tapering to almost nothing in the front.

The Family Reunion

Suggestions for a Simple Thanksgiving Dinner

By Jane R. Lawson

The mere suggestion of Thanksgiving is disturbing to the housewife, and as she canvasses the possibility of serving a feast on that occasion she makes a mental inventory of what shall be required of her as a provider of the good things of the table. If it is to be a small home dinner—that is, a family reunion for a small family of perhaps six—the matter is simplified, but in any event it requires forethought and an outlay in time.

In some places, turkeys are rare and even not available at all, and therefore this distinctive feature of the Thanksgiving dinner must be omitted. There are always acceptable substitutes, of course, and perhaps the most satisfactory is a young pig roasted. There is nothing more delicious if properly prepared, and the following menu will suggest the proper accompaniments to be served with it:

AN ATTRACTIVE TABLE ARRANGED FOR SIX IN THE OLD-FASHIONED DINING-ROOM

Tomato Bisque

Roasted Young Pig — Apple Sauce

Stuffed Sweet Potatoes

Lima Beans — Turnips in Balls

Fried Oysters — Celery

Lettuce, Cream Cheese and Nut Salad

Pumpkin Pie — Cider Jelly

Assorted Cakes — Marshmallow Cake

Varieties of Fruit

Salted Almonds — Bonbons

Coffee

Procure a young pig about three weeks old and have it thoroughly cleaned, skinned and washed. Then prepare it for the oven according to the following rule:

ROASTED YOUNG PIG

Make a dressing of 2 large onions minced, 4 times the bulk of onions in bread crumbs, 3 teaspoonfuls of chopped sage, ½-saltspoonful of pepper, 2 oz. of butter, 1 saltspoonful of salt, and 1 egg. Fill the pig with these ingredients, well mixed, and sew it up with strong thread, trussing the front legs forward, and the hind legs up against the body as though lying down. Put a new clothes-pin between the teeth to keep the jaws slightly open. Rub the pig all over with butter, pepper and salt and dredge with flour. Cut in squares and put in the roasting-pan with very little boiling water. Roast in a moderate oven—it must cook slowly—and baste frequently. It must cook for 3½ hours. Make a gravy of the drippings, with seasoning, and thicken with flour. Serve the pig kneeling in a bed of parsley on the platter. Remove the clothes-pin and place either a rosy apple or a small corn-cob in his mouth. The squares of skin are esteemed an especial delicacy. Memories of Charles Lamb will hover over the feast where such a dainty is served.

STUFFED SWEET POTATOES

Roast a sufficient number of large sweet potatoes, after washing them carefully. When they are done, slit them lengthwise, mash the contents with butter and heap them in the skins again. Add a little of this potato to whipped whites of eggs, and place on the top of each one, and set in the oven for a moment. Serve on a folded napkin on a platter with parsley as a garnish.

FRIED OYSTERS

Drain the number of oysters required in a colander; have the baking board ready and 2 soup plates, one containing cracker crumbs and the other bread crumbs; beat your eggs until light (1 egg being enough for 2 dozen oysters), add ½ teaspoonful of salt, and a saltspoonful of pepper; then add 1 large cup of milk. Lift the oysters up by the eye with a fork and dip in cracker crumbs; lay out on the baking board, dip in the eggs and then in cracker crumbs; after that once more in the bread crumbs, and they are ready to fry. Have the lard in a pan, two or three inches deep, and when it is very hot drop in the oysters. When they come to the top and are brown, turn them over and they are done. Many persons prefer half-and-half of lard and butter for frying oysters, as it gives them a more delicate flavor.

NUT AND CREAM CHEESE SALAD

Wash the young leaves of lettuce carefully and lay them upon the salad plates. Make balls of Philadelphia cream cheese worked up with cream, the size of tennis balls, and lay them on the leaves. Chop salted pecans and spread them over the top, adding a French dressing of olive oil and vinegar, using 4 tablespoonfuls of oil to 1 of vinegar.

MARSHMALLOW CAKE

This delightful cake is all white—cake and icing. The following rule is good for the cake part: 1 cup of butter, 2 cups of sugar, 1 cup of milk, 3 cups of flour with 2 teaspoonfuls of baking powder sifted in, and 6 eggs, the whites and yolks beaten separately.

Icing.—Pour 1 cupful of water over 3 cupfuls of white loaf sugar and let it cook until it threads from the spoon. Dissolve 1 dozen marshmallows in this icing for flavoring. Beat the whites of 3 eggs to a stiff froth and pour the syrup over them, beating all the time. Spread on each layer, with halves and quarters of marshmallows, and place whole marshmallows on the iced top. The sides also must be completely covered with the icing, which if it hardens can be spread by heating a knife in hot water.

PUMPKIN PIE

Two or three days before Thanksgiving the pumpkin should be prepared for the pies. If you wish to have them perfect pare and slice the pumpkin and stew it slowly in a little water until it has become a golden brown and is so soft that it takes no effort to press it through a colander. The longer the pumpkin can be cooked without browning it too deep a color, the better will be the pie. For making the pie, line a deep pan with good pastry, and use the following filling: Two cupfuls of stewed pumpkin, 2/3 of a cupful of sugar, one teaspoonful of ginger, ½ a teaspoonful of salt, ½ a teaspoonful of cinnamon, 2 eggs and a scant pint of milk. There should be a quart when finished. Bake slowly for 45 minutes.

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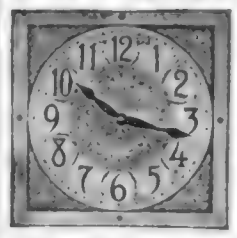

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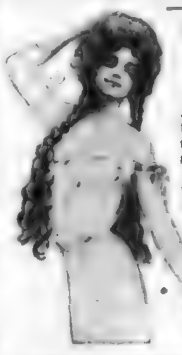

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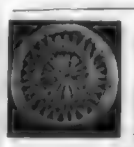

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What Shall we Serve?

An Elaborate Menu Adapted for a Company Dinner on Thanksgiving Day

By Alice G. Middleton

THE TURKEY PREPARED FOR THE TABLE

If it is intended to make a company affair of the Thanksgiving dinner, naturally a more elaborate menu is required, and one that is sufficiently comprehensive to fulfill all demands is given below. Of course several of the courses given can be omitted, as for instance the entrée, the game course, or the sorbet, can any or all be left out without disturbing the regular outline of a properly served dinner. Blue-points are desirable oysters for a dinner, as they are not only small but of delicious flavor.

CREAM OF CORN SOUP

Press 1 can of corn through a colander and add it to 1 qt. of boiling milk. Pour some of this into 2 beaten eggs and return it to the kettle. Work 1 tablespoonful of flour with 2 tablespoonfuls of butter, add seasoning of pepper and salt and stir into the soup. When it has boiled up well, serve with croutons, made by dropping dice of stale bread into hot lard until browned.

BOILED SALMON

Have salmon steaks cut 2 inches thick, and wrap each one in cheese cloth before putting them in the kettle half filled with boiling water. Simmer gently for 20 minutes, having added a bayleaf, slice of onion, a blade of mace, 4 tablespoonfuls of vinegar and a teaspoonful of salt. Lift them carefully, so as not to break them, and serve with the slices overlapping each other, garnished with lemon slices and parsley.

Sauce Tartare.—Mash the yolks of 2 hard-boiled eggs and to them add the yolks of 2 raw eggs. Beat until smooth and light. Then beat in alternately, 8 tablespoonfuls of olive oil and 3 dessertspoonfuls of vinegar; add 1 teaspoonful of chopped onion, and 1 tablespoonful of capers; finally the salt and cayenne pepper. Serve cold in a porcelain sauce-dish.

SWEET-BREAD TIMBALES

Soak the sweet-breads for 3 hours in 3 different waters to which a pinch of salt has been added, drain, place in cold water and boil until tender. Throw in cold water to whiten. When blanched, cut them in small pieces and put in a saucepan with 1 tablespoonful of flour, slowly adding 1 pt. of cream, and salt and pepper. Add ½ can of champignons, and serve hot in timbale shells.

Timbale Shells.—Mix ¾ of a cupful of flour with ½ teaspoonful of salt; add ⅔ of a cupful of milk and 1 egg well beaten. When smooth, add 1 tablespoonful of oil. Dip the hot timbale iron in this batter and fry the mixture that adheres in hot lard.

ROASTED TURKEY

Draw, clean and truss a young and tender hen turkey. Before trussing it fill the craw with the chestnut dressing for which the rule is given below. Some good cooks will advise you not to fill the body with any dry stuffing, or the juices of the bird will be absorbed by it and the flavor of the meat suffer in quality, but instead, to place the liver of the turkey into the body and a large spoonful of butter. This is optional, however, and a stuffing that fills the carcass is customary. Dredge the turkey with flour, after trussing, and rub it in well with the hand. Set the fowl in the roasting-pan, put 2 large tablespoonfuls of butter and 5 of boiling water in the pan and set it in a moderate oven, placing another pan over the top to prevent the breast from getting too brown before the rest of it is done. Baste often and watch the fire closely. A turkey requires about 10 minutes per pound to cook, but a large one will take not less than 3 hours. When the fowl is thoroughly done, set it on top of the range and take it from the pan. To the gravy in the pan, add the giblets chopped and the livers (if they have been cooked in the pan) mashed, a little boiling water, a dredging of flour, pepper and salt. Stir for 3 minutes and then serve in a sauce-boat, garnishing the turkey with fringed paper at the drum-stick ends and plenty of fresh parsley or cress.

Chestnut Dressing.—Boil 30 large Italian chestnuts half an hour, then slit the shells and roast them in a corn-popper or in a perforated pan. When they have swelled sufficiently and are done to a turn, peel them, removing also the inner skin. Pound 10 of the chestnuts together with the boiled turkey liver into a paste. Add salt, pepper, a tiny bit of onion, a little chopped parsley and the yolks of two eggs. Put this into the crop opening and sew up. For the body of the turkey fry 5 or 6 small link sausages (or an equal quantity of sausage meat) until half cooked, cut them into inch lengths and mix with a cup of bread crumbs, a tablespoonful of butter, pepper and salt and the remainder of the chestnuts, leaving the nuts whole. Fill the body of the turkey, sew with a strong thread, bind the legs to the body and skewer them firmly.

Bread-crumb Dressing.—Dried bread crumbs fried in butter, finely chopped parsley, chopped turkey liver, grated onion, pepper and salt and a pinch of thyme makes a most acceptable dressing, to which a few small oysters browned in hot butter may be added.

Sage Dressing.—Mix thoroughly 5 oz. of bread crumbs soaked and squeezed dry, 2 onions chopped fine and fried in butter, a little minced salt pork, 8 sage leaves, some chopped celery (not too much), 1 oz. of butter, 1 egg, and salt and pepper.

CRANBERRY SAUCE

Wash and pick over carefully and then measure 1 qt. of cranberries. Cover with water in a porcelain kettle and cook until the skins burst. Add 1 cup of sugar and cook until thick, when pour in a mould. Many persons prefer the skins left in, but the cranberries are frequently rubbed through a colander before the sugar is added. Serve cold. Sometimes moulded in individual forms, or in a large fruit form.

CREAMED ONIONS

Boil the onions in clear salted water (which change several times) until tender, in an uncovered vessel. Drain, season with butter, flour, salt, pepper and cream. Let this simmer until thick, when it is to be poured over the onions. Serve very hot.

CREME DE MENTHE PUNCH

For a sorbet after the hot course, make a good, strong lemon ice and freeze firmly. Add ½ wine-glass of Jamaica rum and ½ pt. of crême de menthe and give the dasher a few turns before removing. Decorate with Maraschino cherries when served.

CAULIFLOWER SALAD

Soak one head of cauliflower in cold water for half an hour after washing. Drain, tie up in cheesecloth and simmer for half an hour in boiling salted water, with a cupful of milk added to keep the cauliflower white. When done, drain, break it apart in flowerets and set aside until cold. Arrange these neatly in turnip cups, made of peeled turnips, scooped out in the form of cups and cooked until transparent in boiling unsalted water. When cold, place the cauliflower in the cups with fringed lettuce leaves and serve with a Chinese dressing.

Chinese Dressing.—Mix ½ teaspoonful of salt, 1 drop of tobasco oil, ½ teaspoonful of soy, and 6 tablespoonfuls of olive oil; then add 1 tablespoonful of vinegar and pour over the cauliflower.

MAPLE MOUSSE

Whip and drain 1 pt. of rich cream. Beat the yolks of 4 eggs very light, and stir them into a saucepan containing a cup of maple syrup. Place over the fire and stir until the eggs begin to thicken the syrup. Remove and place in a pan of ice water. Beat until the mixture is light and cold. Mix with the whipped cream and mould for 5 hours in ice and salt.

MENU

Blue Points on the Half Shell
Lemon
Horse-radish Tobasco Sauce
Cream of Corn Soup
Boiled Salmon Sauce Tartare
Potato Balls
Sweet-bread Timbales
Roasted Turkey Chestnut Stuffing
Cranberry Sauce
Browned Sweet Potatoes
Creamed Onions
Crême de Menthe Punch
Cauliflower Salad in Turnip Cases
Quail on Toast Celery
Mince Pie Pumpkin Pie
Maple Mousse
Fruit Cake Angel Food
Cider
Roquefort Cheese Toasted Crackers
Nuts and Raisins
Coffee

The Culinary Department

By Mary G. Hall

(Illustrations by courtesy, from "Mrs. Rorer's New Cook Book.")

THE INGREDIENTS FOR A SALAD

TOMATO BISQUE

Heat 1 qt. of strained stewed tomatoes and add 1 level teaspoonful of soda dissolved in a little hot water. When they have ceased fizzing add 1 qt. of new milk that is boiling, and salt and pepper to taste. Boil for 2 or 3 minutes. Mix together ½ of a cupful of cream and 1 egg together in the tureen and pour the boiling soup into this, stirring briskly, or if cream is not available, thicken with a heaping teaspoonful of cornstarch blended with a little cold water and put in the boiling soup. It should be as thick as rich cream. A cupful of vermicelli boiled in salted boiling water for 15 minutes until tender, then drained, makes a nice addition to this soup.

APPLE SAUCE

If properly made, apple sauce becomes a greater delicacy than the usual strained apple mush that is customarily served. Take a dozen large apples, peel, core and cut in eighths. Make a syrup with a cup of granulated sugar and a pint of water and boil until thick. Drop the pieces of apple in and cook them until transparent. After all of the pieces are cooked, put thin slices of lemon in the syrup and place them in among the apples heaped on an ornamental dish. Boil the syrup until jellied and pour over the apples, and grate nutmeg over the top.

POTATO OR TURNIP BALLS

Pare either potatoes or turnips and press a small vegetable scoop into the vegetable and give it a twirl to make the balls the size of marbles. Throw them into cold water, boil until tender and serve with cream sauce.

Cream Sauce.—Rub 1 tablespoonful of butter and 1 of flour together, add ½ pt. of milk, ½ teaspoonful of salt, and a saltspoonful of pepper. Pour this over the balls and serve with chopped parsley over the top.

BAKED CAULIFLOWER

Boil the cauliflower as directed for a cauliflower salad, given elsewhere. Arrange the flowerets in a baking-dish, sprinkle over them 4 tablespoonfuls of grated cheese (Parmesan preferred), cover with ½ pt. of cream sauce made according to the preceding receipt, dust thickly with bread-crumbs and add lumps of butter; then bake to a rich brown in a quick oven. Fold a napkin around the dish to serve and fasten neatly with a pin.

BROILED QUAIL ON TOAST

Open the quails in the back and parboil them in a covered baking-pan having ½ inch of hot water for 15 minutes; lay them on your broiler breast down, well dredged with flour and dip them in melted butter, pepper, and salt every time they are turned until done. Serve them on squares of toast with the crust removed, and pour the butter gravy over them. Garnish with celery.

MINCE PIES

For the mince-meat mix together: 1 fresh tongue, boiled and minced; 8 lbs. of apples, peeled and chopped; 4 lbs. of stoned raisins, 4 lbs. of cleaned currants, 3 lbs. of suet, 1 lb. of brown sugar, 2 lbs. of sliced citron, 1 cup of New Orleans molasses, 1 lb. of candied lemon peel, 1 oz. of cinnamon, ¼ oz. of cloves, ¼ oz. of allspice, 3 nutmegs grated, 1 pt. of cider, 1 qt. of good brandy. Remove all of the membrane from the suet, and when chopped mix with the chopped tongue and a little salt. Add the other ingredients, mix all well together and put away in a deep stone jar, covered, letting it stand for 6 weeks before using. Make up with the best flaky pie-crust in the proportion of 1 lb. of sifted flour, 7 oz. of good, firm lard, 9 oz. of butter, ½ teaspoonful of salt and 2 gills of ice-water.

BLACK FRUIT CAKE

Mix together: 1 lb. of sifted brown sugar, 1 lb. of butter, 12 eggs beaten separately, 1 cup of dark New Orleans molasses, 1 lb. of flour (browned), 2 nutmegs, 1 tablespoonful of cloves, 2 tablespoonfuls of cinnamon, 1 tablespoonful of mace, 1 tablespoonful of allspice, ¼ lb. of figs, ½ lb. of candied orange peel, 3 lbs. of stoned raisins, 2 lbs. of currants (washed), 1 teacupful of blackberry jam, and ½ pt. of good brandy. Slice the citron in small pieces and dredge all of the fruits with flour. Beat the butter and sugar to a cream, add the eggs alternately with the flour. Add the molasses, jam, spices and brandy. Just before putting the cake in the pan add 1 cup of vinegar in which 1 teaspoonful of soda has been stirred. Bake in a moderate oven for 4 or 5 hours and then ice with a boiled icing flavored with lemon juice.

ANGELS' FOOD

Whites of 12 eggs beaten very light. Beat in ¾ lb. of icing sugar that has been sifted 3 times. Add slowly ½ lb. of flour that has been sifted 5 times. Add 1 teaspoonful of vanilla and bake in a deep pan for half an hour.

BAKED ICE CREAM.

Cover a brick of Neapolitan ice cream, set on a platter, with a méringue made of 1 tablespoonful of pulverized sugar to 1 whipped white of egg, and dust with sugar. Set the plate on a board and place it on the upper shelf of the oven just long enough to brown it delicately.

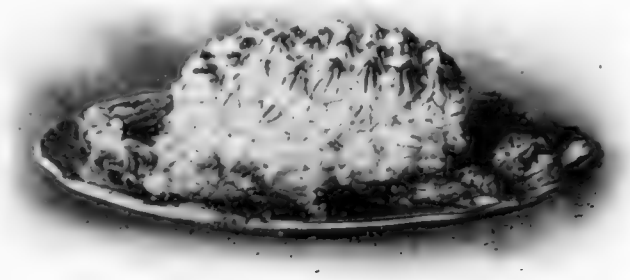
Caramel Sauce.—Mix in a double boiler 4 oz. of chocolate, 1½ cups of brown sugar and ½ cup of milk. Make it perfectly smooth and boil until it drops firmly in cold water.

BLACKBERRY JAM CAKE

One cup granulated sugar, ¾ cup butter, 2 cups flour, 1 cup blackberry jam, 3 eggs; ½ nutmeg, 1 teaspoonful soda in 3 tablespoonfuls of sour milk, a pinch of salt. Bake in layers and put together with soft frosting.

CIDER JELLY

Cover 1 box of gelatine with cold water and let it soak for half an hour. add 1 cup of sugar, 1 qt. of new cider, made from selected apples, the grated rind and juice of 2 large lemons. Add enough of boiling water to make the quantity required and also two crushed egg-shells to clarify it. Let this stand for 15 minutes, then strain through cheese-cloth into a mould to harden. Serve with whipped cream.



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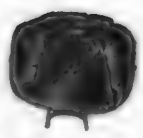

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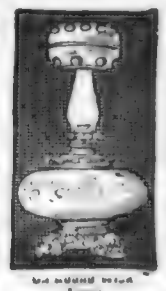

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Editorial

In the growth and development of a great magazine, such as is the PICTORIAL REVIEW, every department of it is dependent upon every other part. For instance, if the editorial work is able and up-to-date, the advertisements will increase accordingly, and if the table of contents is crisp and valuable, the subscription list will grow; and this is just our case. Now we wish to emphasize the fact that every advertisement appearing in the PICTORIAL REVIEW is guaranteed as reliable. We want no misunderstanding between subscribers and advertisers, but an *entente cordiale*. We want our subscribers to know that they will be fairly treated by the advertisers if they send in mail orders for their wares. We wish to establish this as a general principle, and therefore if any one has been imposed upon or dishonestly dealt with through our advertisement columns, we want to be informed of it immediately. If this information reaches us within one month after the date of issue containing the advertisement we will agree to repair the loss sustained, providing only that the subscriber always mentions the PICTORIAL REVIEW in writing to advertisers. All advertisements should be read with the utmost care so that their import may be fully understood. They are an expression of the business pulse in the great commercial world, with which one cannot afford to be out of touch; moreover, they are full of interest.

* * * *

The two competitions announced in our August number are still open for illustrations, as the judges do not feel warranted in offering prizes for those that have been received thus far when the choice is so limited.

The first request was made for photographs of "Cottage Verandas," showing distinctive and attractive furnishing in *al fresco* style. These were to have been published in the October number, and the prizes offered were $5.00, $3.00 and $2.00, respectively; but it was decided to hold it open a little longer in the hope that there might be a more generous response. The terms will remain the same.

The second request was made for "Groups of Girls," pictures of pretty, bright young women or college girls, and for these the same money prizes were offered—$5.00, $3.00 and $2.00, respectively. Send us some of the charming pictures of your young friends—you may succeed in winning one of these three prizes. And do not overlook the opportunities suggested in "Our Helping Hand" offer for prizes, continued from month to month. We are constantly receiving letters of thanks from those who have been benefited thereby.

* * * *

On page 23 of this number are given the prices of our pinned paper patterns which have been such an assistance to thousands of dressmakers. Formerly we announced these prices on every fashion plate in the book, but this was deemed a "vain repetition," and hereafter they will be found in just one place, at the bottom of the page devoted to "The Realm of Fashion." Although we consider our tissue paper patterns adequate for all needs of the home dressmaker, we stand ready to furnish the pinned paper patterns in stock sizes to those who may desire them, at the following prices:

For ladies, $2.00 for a waist or coat; $1.50 for a skirt, and $3.00 for an entire costume. For children, coats, $1.50; entire costume, $2.00; skirts, $1.00. If these are cut to special measure they will each cost 50 cents extra.

We do not need to herald the merit of our tissue paper patterns by any unusual method of advertising, for the PICTORIAL REVIEW pages are sufficient to fully illustrate their exceptional value—they speak for themselves. The smartest garments that are worn everywhere, the styles that are copied and become a furore, the newest and most tasteful fashions for the street, the theatre, society, driving, the opera, or at home, originate in the *atelier* of the PICTORIAL REVIEW. When you buy a PICTORIAL REVIEW pattern rest assured that every detail of it has been fashioned with thought and skill by the most up-to-date artists and designers, and that it represents THE BEST from every point of view.

* * * *

Our next number will be the Christmas number, and its pages will teem with good things in stories, fancy work, household matters—items to interest young girls, the mothers, the home dressmakers, and even the children, and all appropriate to the merry Yule-tide. A continued story for children will be one of the features of this Christmas number. Important talks on how to make useful Christmas presents and on feminine beautifying will be timely and useful, and the regular quota of good things in new fashions will appear. Some exceptionally beautiful things in lingerie designs will be published in advance in order to give the home-staying woman an opportunity to buy her cambric, lace and embroidery, and get ready to go to work early in the year on her "undermuslins."

* * * *

Do not overlook the fact that our Fall and Winter Catalogue contains a full assortment of patterns for every possible need, and it is a valuable addition to your sewing-table. Its price is 15 cents at the counter, or 20 cents by mail.

* * * *

The household matter in our pages is the bulwark of our strength, because it is original and represents the experience of some individual—a mother or housewife. It is through profiting by our mistakes that we all learn how to do things in the best way, and therefore the benefit of such symposia as we publish every month cannot be overestimated. We are always glad to receive these leaflets of experience from our readers and to make those readers coöperative with us in producing the valuable matter which our pages present. This matter includes everything in connection with the house, the toilet, the wardrobe or the garden, and with such a wide field to draw upon and the whole United States and several foreign countries for scope in the way of contributors, those departments must be incontestably superior to any that are offered in contemporary publications. Every item is a tested rule.

The Physical Effects

Of Alcohol on the Human System

By R. G. Ray, M.D.

All temperance teaching has hitherto been based to a great extent, when not entirely, on strictly moral grounds; and while the evils of drinking to excess are freely dilated upon from this point of view, people at the same time gather a great many erroneous notions as to the physical effects of alcohol on the human system.

Both those who abstain entirely from drinking anything of an alcoholic nature, as well as those who do not, are interested in knowing the physical effects of alcohol from a material standpoint.

Consequently, when we have some very striking facts in regard to this matter set forth by a practical expert whose word everyone will defer to, they are worthy, if only from a hygenic point of view, of a wide dissemination.

One of the subjects which it is to be hoped will in days to come be taught in every school is the properties of the various foods and drinks. Even where a little knowledge of cooking has been gained one still finds a quite startling ignorance regarding the qualities possessed by alcoholic beverages, the beliefs which are often tenaciously cherished being worse than hazy, because they are dangerously misleading.

Few men have had greater opportunities of comparing the physiques and general condition of those who take spirits in any form and those who do not than Sir Frederick Treves, and this, too, under very varying conditions of existence. He has exploded without hesitation certain popular fallacies in regard to the benefits supposed to be derived from drinking alcohol.

In connection with his experiences among the troops in South Africa, he alluded to the enormous column of 30,000 men who marched to the relief of Ladysmith; those who were the first to fall out were not the fat or the thin, the young or the old, or the short or the tall, but those who drank. So well marked was this fact that the drinkers could have been no more clearly distinguishable if they had worn placards on their backs, which goes to prove that spirits, whatever else may be their effect, do not give stamina, as so many people believe.

Many drinkers regard alcohol as an appetizer. According to Sir Frederick Treves, no appetite needs to be artificially stimulated; and alcohol dilates the vessels of the stomach, and when taken even in small quantities, hinders digestion.

Another erroneous notion very widely believed in is that there is any physical strength to be derived from drinking; no man going into training would ever be advised to take alcohol.

In fact, in the opinion of Sir Frederick Treves, alcohol should be regarded strictly as a poison, and the limitation of its use should be the same as in the case of any other poison.

Our December Cover

This charming group of a mother and her children gives an opportunity for portraying an exquisite model of a dressy negligée, developed on the lines of the Empire mode, in soft blue challie, white lace and Liberty satin ribbon of the same shade as the material. The little girl's dress is shown in fine white lawn, trimmed with bands of tucking, edged with Swiss insertion and having wide frills of the Swiss edging on the skirt and sleeves and at the low round neck. For prices of either of these designs see page 23.

The Universal Craze

Showing How and Why Certain Composers Have Achieved World-wide Fame

By L. M. R.

The writers of songs that will strike the popular taste appear to possess an especial gift of necromancy which charms the listener. The ability to write acceptable, if somewhat frivolous, melodies is a Twentieth-century means of making money, and it is an occupation that is not overcrowded, at least so far as money-makers are concerned. Only a few have the natural gift and acquired talent necessary to produce "popular" music, but financial reward is so great for those who do make a success, that the best musicians everywhere are striving for one "hit." In this connection it is pertinent to quote the reflections of a well-known rag-time composer and player: "I'm willing to let the composers of grand operas and classical music have all the glory that's coming to them, but give me the royalty on just one real 'hit.' Many a genius has had a decent burial solely through the charity of friends, after having spent a lifetime of study and effort, and suffered repeated disappointment in a vain endeavor to gain recognition and fame as a composer."

The composer of "Star Spangled Banner" died without being known, while some composers of so-called popular music own their own estates and receive incomes which would take the breath away from our staid and hard-worked business men.

The Phenomenal Successes

It is a noteworthy fact that the most successful publications in America emanate from the Middle-West, and that is why one beautiful city in the Great Lakes region has gained the reputation of being first in the production of popular music, just as it leads in the manufacture of automobiles and stoves, and has the largest chemical laboratory in the world.

Following the rage for coon songs there came a flood of Indian songs, the most popular of which, after "Hiawatha," were "Navajo" and "Seminole," written by two well-known young composers. These writers have since gained world-wide fame through their beautiful ballad, "In the Shade of the Old Apple Tree," which has reached the phenomenal sale of two million copies. However, the publishers who have exploited them are sanguine that their new song entitled, "In Dear Old Georgia," will be received with equally as much favor by everyone who has an ear for beautiful melody and to whom sentiment appeals.

There are two others who are writers of exceptional talent and ability who have made a specialty of coon songs and Irish ballads. Of the latter, "Bedelia," and "My Irish Molly O" are the best known. March songs have always been popular, and the most notable success in this line since the days of "Dolly Gray" is "Bright Eyes, Good-bye."

The Royalty Plan

Writers with reputation sell their manuscripts on a royalty basis, the publisher paying a stipulated price for every copy of music that is printed. It is estimated that Neil Moret, the composer of "Hiawatha" and "Moonlight" has so far been paid more than $50,000 by his publisher, and on the "Apple Tree" song alone the two composers will receive in the neighborhood of $25,000.

Thousands of songs have been written during the past few years, as well as countless instrumental pieces, all calculated to catch the public fancy, but comparatively few of them have been successful to the extent of making any money for their publishers. Undoubtedly the biggest seller on record is the Indian intermezzo known as "Hiawatha." It was published about two years ago, became instantaneously successful, and was sung and played everywhere. There is not a civilized country on the face of the globe in which "Hiawatha" was not sung, played and whistled. A French edition of five hundred thousand copies was issued in Paris, and the song was translated into German, Italian, Russian, Spanish and Japanese. That is what it means to strike a great popular success.

Women As Composers

This field, by the way, has not been confined entirely to masculine composers, for a number of women have essayed ventures into it, to their profit. A peculiar fact is that most of them are native to the Northwest, one whose coon songs have attained wide fame being a resident of Duluth, and another who has written more ambitious efforts that have also reached great popularity being located in Chicago. Several of them from other cities of that region have attained an equal success.

About twelve years ago two employees of a music store in one of those Western cities were induced by an aspiring composer to purchase one of her own manuscripts and embark in the publishing business. It is said that the price paid for this composition was $10. The piece, a pretty little gavotte, was called "Dance of the Brownies," and immediately began to sell. For several years that constituted the entire catalogue of the publishers. They kept their books "in their hats" and saw the profits of the ten-dollar investment rapidly multiply. Other compositions were purchased later and a company formed, which has since developed into the largest popular-music publishing house in the world, and is now owned entirely by one of the organizers of the original concern. So do great oaks from little acorns grow commercially.

Songs More Profitable

As illustrating the tremendous growth of the popular-music craze it may be cited that the successor of the same publishing house that bought the "Dance of the Brownies" for ten dollars, paid $10,000 for the copyright of "Hiawatha," and has since paid the same composer—Neil Moret—a small fortune for the serenade, "Moonlight."

Others who have made much money out of their music-writing are W. C. Powell, composer of the "Gondolier" and "Troubadour" two-steps; L. V. Gustin, who makes a specialty of waltzes and has no peer in that line; John T. Hall, whose beautiful concert waltzes "Wedding of the Winds" and "Adlyn" are played everywhere, and C. Haines, who has a number of popular two-steps.

But it is from popular songs that the greatest revenues are derived. Only a few years ago the vaudeville stage was considered beneath the dignity of first-class singers and actresses, but now that is all changed, and so many of the stars have embraced its advantages that public taste has been altered. They are the people who popularize the light melodies of the day.

POPULAR MUSIC

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"Chicken Chowder"—March two-step; easy to play, very popular.

"Bo-Peep"—The composer of "The Giggler" has just written for use this new two-step, that will quickly win its way to the front rank of popularity.

"Bright Eyes, Good Bye"—March song; one of the biggest song hits of the century—by composer of "Navajo."

"In the Shade of the Old Apple Tree"—Ballad. The popular song of both continents.

"My Irish Molly O"—Popular song used by Blanche Ring and other comic opera stars. Composed by Jerome & Schwartz.

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New Waltzes: "My Lady Grace," "Wedding of the Winds," "Adlyn," "My Lady Laughter," "In the Shade of the Old Apple Tree," "Gertana," "Golden Sunset," "Spirit of Love," "Gloriana," "Valse Tranquil."

"Cleopatra Finnegan"—One of the cleverest music novelties written by Neil Moret, composer of "Hiawatha," "Moonlight," etc. Egyptian and Celtic melody blended into a fascinating intermezzo; perfect two-step rythm.

"Sombrero"—Song. Versatile Neil Moret has given us a beautiful Mexican love song, which we have adorned with a worthy title page, "Sombrero."

"In Dear Old Georgia" — *New ballad, full of appealing sentiment and harmony. By Williams & Van Alstyne, composers of "In the Shade of the Old Apple Tree" and "Bright Eyes, Good-Bye."*

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Echoes from the Stage

HELEN PULLMAN
AS CLAUDIA
(AGED 5)
IN "THE PRINCE CHAP"

EDITH SPEARE
AS CLAUDIA
(AGED 8)
IN "THE PRINCE CHAP"

ALTHOUGH various trivialities marked the opening of the theatrical season, and there were several flat failures, there have also been a number of absolute successes which promise to sail along serenely throughout the months devoted to drama.

Mrs. Carter opened in "Adrea" and followed with "Du Barry" and "Zaza," her three greatest successes, thus affording a gratifying variety. Maxine Elliott has renewed her fame in Clyde Fitch's charming play of "Her Great Match." De Wolf Hopper's company disarmed criticism in De Koven and Ranken's beautiful comic opera of "Happyland"—one of the greatest hits on record.

PAULINE THORNE IN "THE ROGERS BROTHERS IN IRELAND"

MARGUERITE CLARK, PLAYING SYLVIA IN "HAPPYLAND" WITH DE WOLF HOPPER

HELEN MARVIN IN THE OPERA OF "TOMORROW LAND"

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MRS. LESLIE CARTER

MAXINE ELLIOTT APPEARING IN "HER GREAT MATCH"

ADELE RITCHIE, AT HAMMERSTEIN'S VICTORIA

JOSEPHINE COHAN, OF PROCTOR'S ALL-STAR FIFTH AVENUE THEATRE COMPANY

Apropos, the successful première of the Bangs-Klein opera, "Tomorrowland," occurred at Washington, preliminary to its launching in the metropolis. Charles Emerson Cook has written the libretto and Lucius Hosmer the music for a charming opera entitled "The Rose of the Alhambra," produced at Wallack's with Lillian Blauvelt as the star.

Among the plays which the fickle public has approved for continuance may be especially mentioned Bernard Shaw's "Man and Superman," in which Robert Loraine has the leading part; "The Prodical Son," a dramatization of Hall Caine's great novel—marshalling a splendid array of artists that includes Aubrey Boucicault, Edward Morgan, Drina de Wolfe, W. H. Thompson, Ben Webster—the *tout ensemble* presenting a play of absorbing interest in a masterly fashion; "Zira," in which Margaret Anglin has made the hit of her life; and James K. Hackett and Mary Mannering in "The Wall of Jericho," an altogether delightful production.

Arnold Daly is having a great Shaw season and his repertoire thus far has included "The Man of Destiny," "How He Lied to Her Husband," "Candida," "You Never Can Tell" and "John Bull's Other Island," the last being an especial novelty.

The all-star stock company at Proctor's Fifth Avenue Theatre has been a profitable experiment; "The Rogers Brothers in Ireland" has proved a fun-producer of the box-office kind. "Fritz in Tammany Hall" has succeeded "The Rollicking Girl's" long run at the Herald Square. Sothern and Marlowe took the Knickerbocker for their limited Shakespearean engagement in October, and Lulu Glaser in "Miss Dolly Dollars" was transferred to the New Amsterdam, preceding the advent of "The White Cat." "Veronique" supplanted "The Pearl and the Pumpkin" at the Broadway theatre, and at the

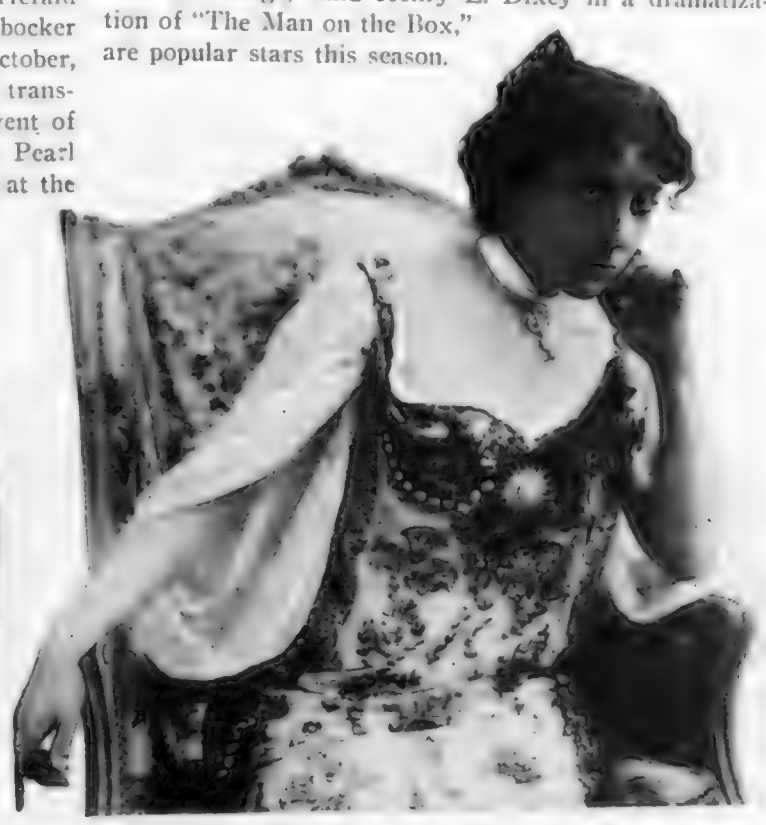
AUBREY BOUCICAULT IN "THE PRODIGAL SON"

Hippodrome a new spectacle entitled "The Romance of a Hindoo Princess" replaced "The Raiders."

LILIAN BLAUVELT, IN "THE ROSE OF THE ALHAMBRA"

Joseph Wheelock in George Ade's comedy, "Just Out of College," and Henry E. Dixey in a dramatization of "The Man on the Box,"
are popular stars this season.

JOSEPH WHEELOCK, IN "JUST OUT OF COLLEGE"



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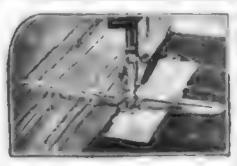

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Tid-bits of Fun and Nonsense

"Laugh and the World Laughs with You"

His Opinion About the Decalogue

A Sunday-school teacher asked little Johnny, who is somewhat difficult of comprehension, how many commandments there were.

"Ten," replied Johnny promptly.

Glad that the boy knew that, the teacher continued: "And, Johnny, do you know, also, what happens if you break one of those ten commandments?"

"Yes, then there are only nine left for me to break."

A Misunderstanding

An elderly, sharp-nosed lady mounted a trolley car and happened to occupy a seat next to a workingman, who smelled of whiskey, but who showed a decent and correct behavior. The lady sniffed a little, jumped up, and, calling the conductor, said:

"Conductor, do you allow drunken people on this line?"

"No, madam," replied the conductor, "but if you keep right quiet nobody will know it."

First Fond Mamma (whose hopes have been dashed): Our heartiest congratulations on dear Violet's engagement, Mrs. Hookham.

Second Fond Mamma (whose hopes have been realized): Thank you. We are delighted. Captain Norton is such a charming fellow.

First Fond Mamma: Yes, and so self-sacrificing!—Punch.

The Gratitude of Animals

At an evening party the conversation turned on the gratitude of animals. A young dude assuming a highly important expression, said:

"Ladies and gentlemen, let me relate an example of my experience. The other day, walking along a narrow path between the fields, I met a cow which ran up and down at a fence mooing and seemingly greatly excited about something. Looking for the reason of the abnormal behavior of the animal, I found that her calf had penetrated the fence at an open space and had fallen into the ditch, whence it could not climb out. I removed my coat, crept through the space in the fence and, lifting the calf out of the ditch, returned it safely to its mother. You ought to have seen how lovingly the cow licked her calf. Then suddenly, as if she had forgotten something, she turned around to me and licked my hand—for pure gratitude."

"Nonsense," said an old gentleman, "that was not gratitude; the cow, I suppose, thought she had twins."

Oh, Peggy, I wonder if this is the sort of bill that father says he doesn't like meeting?

He Waited

A traveler arrived one night in a small town of Pennsylvania at a late hour. Shown to the only hotel in town, he was told that there was only one room left, which was situated near the one occupied by a very nervous gentleman, and therefore he would be requested not to make any noise in his room. Our traveler started to take off his shoes when arriving in his room, and forgetful of the received warning threw one of them with a loud noise to the floor, then suddenly recollecting his nervous neighbor, he placed the second shoe very softly on the ground. About ten minutes elapsed; then came a very loud knocking on the connecting door, and the nervous neighbor yelled:

"Why in thunder don't you take off your second shoe?"

His Answer

The other day a richly dressed lady mounted a trolley car on Madison avenue. On the last row a workingman sat smoking his pipe. Clouds of smoke soon began to mingle with the elegant feathers of the lady's hat, her seat being right in front of the workingman. Annoyed and highly indignant the lady turned around and with a crushing look in her eyes, thus addressed him:

"You scoundrel, if you were my husband I would give you poison."

The workingman looked meditatively for a moment at the angry lady, took a good draught on his pipe and replied: "Upon my word, lady, if I was your husband, I would take it."

For the Company

Senator Depew once rode in a trolley car with a friend. After paying the fare for the latter and himself, he was soon engaged in a lively conversation with his companion. After awhile the conductor passed the seat of the senator. Surprised to see the senator handing him a dime for the second time, he said: "I beg your pardon, sir, but I've got your fare already."

"I know you have got it," replied the senator smiling, "these are for the company."

Not Allowed to Eat Pig

Rabbi Hirsch, riding one day in a crowded street car, offered his seat to a lady, but before she could get there a young ruffian had made his way to the seat and taken it. The rabbi looked at him with indignation, and the insolent fellow, noticing it, exclaimed with a laugh: "You look at me as if you wanted to eat me!"

"I can't," replied the rabbi, "my religion does not allow it."

"ANY PORT IN CASE OF A STORM."

The Faultless Food

A Brief History of Chocolate—Its Origin, Value and Commercial Growth

THERE is no single article of food now in common use which has developed in such a remarkable degree from being a luxury—only to be indulged in by the very wealthy class—to becoming an absolute necessity for rich and poor alike, as cocoa or chocolate. One reason for this is the enormous increase in the taste for it which has been almost universally acquired, and in every form—in bon-bons, ice-cream, as a dressing to cakes, in flavoring puddings, and as a beverage—it enjoys greater popularity than any other article of diet.

In order to explain away any misunderstanding of the meaning of the words "cocoa" and "chocolate," the following authoritative definition will be found valuable:

COCOA.—The commercial name given (1) to the seeds of the small tropical tree known to botanists as *Theobroma Cacao;* (2) to the cracked or coarsely ground product of the roasted seeds, sometimes designated more particularly as "cocoa nibs," or "cracked cocoa"; (3) to the finely pulverized product of the roasted seeds from which a portion of the fat has been removed, sometimes designated as "breakfast cocoa" or "powdered cocoa."

CHOCOLATE.—(1) The solid or plastic mass produced by grinding to fineness the kernel of the roasted seeds of *Theobroma Cacao* without removing any of the fat, sometimes called "plain chocolate" or "bitter chocolate"; (2) the same product to which have been added sugar and various flavoring substances, sometimes known as "sweet chocolate" or "vanilla chocolate."

The term "cocoa" is a corruption of "cacao," and the first reference to the tree and its products is found in the accounts of the explorers and conquerors who followed Columbus. It was introduced into Spain in 1519 and for many years that country possessed the monopoly for the production of cocoa, but it was finally introduced into England in 1657, where it was sold at a prohibitive price. Humboldt estimated the consumption of cocoa in Europe, in 1806, as 23,000,000 pounds per annum, of which from 6,000,000 to 9,000,000 were supposed to be consumed in Spain. The estimated consumption in Europe at the present time is over 170,000,000 pounds, and in the United States the amount is even more striking.

Growth of the Industry

The first chocolate mill in this country was erected at Dorchester, Mass., in 1765 by John Hannan, an industry that was succeeded in 1780 by the establishment by Dr. James Baker of a permanent house that has continued without interruption from that day to this. There are now six mills along the Neponset River in Dorchester, occupying eight acres, forming one of the greatest plants in the world. The telpherage system employed for transferring the crude cocoa from the storehouses to the roasting rooms is a novel and interesting example of the way in which labor has been simplified at that extensive establishment.

Although the oil of the chocolate seed is perfectly wholesome, there are some persons who find in the percentage natural to the seeds an amount too large for easy digestion. The removal of a part of this, which might with propriety be called an excess of the oil, was practised even in very early days. The method of manufacture is substantially as follows: the ground fragments of roasted seeds are subjected to hydraulic pressure, by which a certain amount of the fat is eliminated. The pressed mass is, in the most successful process, treated mechanically in such a manner as to divide and subdivide the minute particles until they are capable of passing through a sieve having several thousand meshes to the square inch. But such pulverization as this would, under ordinary circumstances, reduce the mass to a dull and unattractive powder. This high degree of fineness is secured by a new process without any loss of brilliancy in the powder.—the color being of the bright red which is not only attractive in appearance, but when conjoined with the natural chocolate odor and flavor, is characteristic of absolutely pure cocoa of the highest grade.

THE COCOA POD WHEN GROWING

How Cocoa Grows

The seeds of the tree are borne in pods, which are irregular and angular in shape, much like some forms of cucumbers, but more pointed at the lower extremity, and more distinctly grooved. These pods measure in length nine inches to a foot, or even more, and about half as much in diameter. The color, when young, is green, becoming later dark yellow or yellowish brown. The rind is thick and tough. The pods are filled with closely packed "beans," or seeds, embedded in a mass of cellular tissue, sometimes of pleasant subacid taste. The seeds are about as large as ordinary almonds, whitish when fresh, and are of a disagreeably bitter taste. When dried they become brown. The fruits are about four months in ripening; but they appear and mature the whole year through.

The methods of gathering the pods, drying them, packing them for transportation, and their final preparation for the chocolate of commerce forms a most interesting story. Baron Von Liebig, the great authority on dietetics, calls chocolate "the perfect food," and declares that it is as wholesome as it is delicious, a beneficent restorer of exhausted power; but its quality must be good, and it must be carefully prepared. It is highly nourishing and easily digested, and is fitted to repair wasted strength, preserve health, and prolong life. It agrees with dry temperaments and convalescents; with mothers who nurse their children; with those whose occupations oblige them to undergo severe mental strains; with public speakers, and with all those who give to work a portion of the time needed for sleep. It soothes both stomach and brain, and for this reason, as well as for others, it is the best friend of those engaged in literary pursuits."

A Valuable Opinion

One of the greatest authorities on gastronomics, says time and experience have shown "that chocolate, carefully prepared, is an article of food as wholesome as it is agreeable; that it is nourishing, easy of digestion, and does not possess those qualities injurious to beauty with which coffee has been reproached; that it is excellently adapted to persons who are obliged to a great concentration of intellect in the toils of the pulpit or the bar, and especially to travelers; that it suits the most feeble stomach; that excellent effects have been produced by it in chronic complaints, and that it is a last resource in affections of the pylorus. Some persons complain of being unable to digest chocolate; others, on the contrary, pretend that it has not sufficient nourishment, and that the effect disappears too soon. It is probable that the former have only themselves to blame, and that the chocolate which they use is of bad quality or badly made; for good and well-made chocolate must suit every stomach which retains the slightest digestive power."

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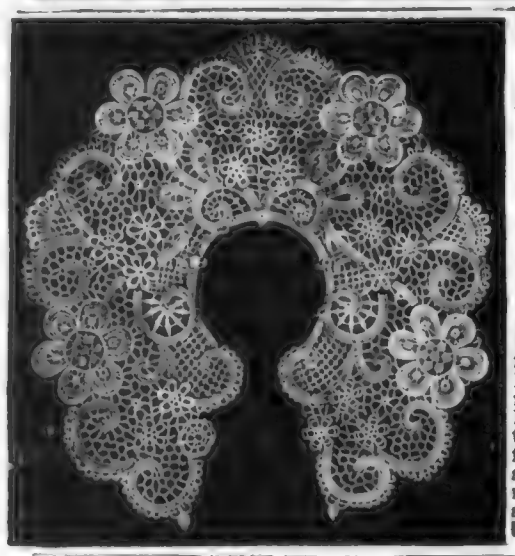

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Coat No. 1527

Rain Coat No. 1717

Rain Coat No. 1718

Pincushions

Pretty Little Trifles that an Industrious Girl May Make for the Christmas Bazaar

By Emily D. Brace

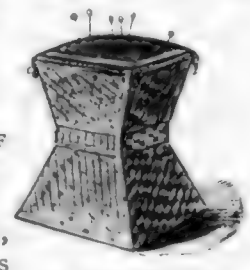
A pincushion stall at a bazaar may generally be looked upon as a safe "draw," and it certainly is one of the stalls which it is least difficult to prevail upon people to undertake. The stock-in-trade is neither costly nor troublesome to provide, and any surplus there may be need never remain long on hand, for a pincushion can decidedly claim to rank as a necessary of life. The thing is, to be equipped with a sufficient supply of novelties, and even oddities, to make the stall striking and attractive at first sight and draw attention to the more solid qualifications of the standard makes of pincushions upon which, so to speak, the structure of its success must be built up; the perennial "mattress" is hard to improve upon, after all; the box pincushion, that useful and unrecognizable transformation of the cigar box into a mass of lace and muslin; the time-honored square, fat pincushion with bran stuffing, which disposes of odd bits of brocade, scraps of silk and mull, and squares of crochet lace in such an eminently satisfactory way. These are friends of too long standing to call for anything like description as to the making, and the stall-holder who may not have much time or much inventiveness at command may well rest content with providing a good stock of these, and supplementing it with some of the many charming frivolities in the pincushion line, which it has become quite a recognized profession among some clever workers to supply.

Silk and velvet-covered melons, plums, carrots, and bulrushes, ingeniously contrived animals, and a score of other designs have proved the making of many a fancy stall. Still, where there is both leisure and inclination much may be done at home for the furnishing of a pincushion stall, and the suggestions embodied in our illustrations are none of them difficult to follow out.

First there is the porcupine pincushion, which is very easily made and generally much liked. The vandyck pattern is worked in two pretty colors of single Berlin wool or filoselle on a piece of rather fine canvas 5 inches long by 7 inches wide. A little muslin bag is made like a small bolster and stuffed with bran, and this is covered with the worked canvas, the join being hidden by sewing a piece of narrow ribbon, 1½ yards long, over it, the ends tied together to form a hanging loop as shown in the sketch. Little bows of ribbon are sewn at each end of the bolster to make a neat finish, and pins are stuck in at every point of the vandycks, the heads protruding about half an inch.

FOR PINS OF ALL SORTS

Then there is a pincushion exactly copied from a quaint old Dutch shape, and standing about 6 inches high, though it can, of course, be made to any size. The framework is formed of pieces of cardboard (the upper and lower pieces separate, eight pieces in all), covered with silk and neatly sewn together in hour-glass shape. Another piece of silk-covered card is sewn at the bottom and the case is filled with bran or cotton wool very tightly packed. A bran-stuffed cushion is very neatly fitted into the top, and the whole finished down the seams with a very fine cord and a little ribbon waistband at the centre. The original was, as the drawing shows, covered with old-fashioned blue and white checked glacé silk, the cushion itself being of dark-red velvet.



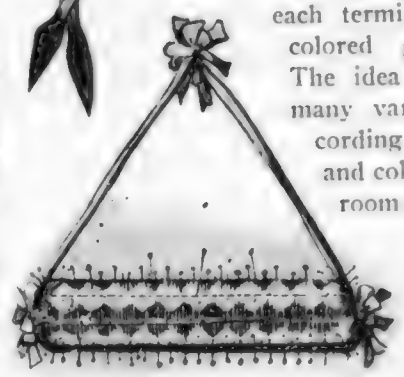
A QUAINT OLD DUTCH SHAPE

THE BROWNIE PINCUSHION

The entertaining Brownie cushion has a ping-pong ball for head, arms and legs of wire, with cloth hands and feet and bran-stuffed body made of bright-colored cloth.

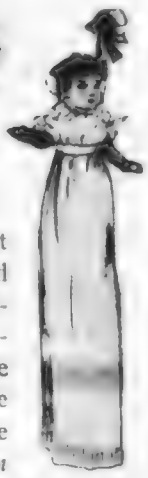
A novel way of making pincushions from the handsome brass ornaments which adorn the cart horses' martingales in the country, and are polished and kept bright with so much pride, is shown in the first design. They are more or less familiar mounted in pairs, with a pin or emery cushion sandwiched between; but in this instance the brass ornament simply forms a kind of boss for fastening to a nail in the wall, and from it depends a trio of little silk sack-shaped cushions, each of a different color with ribbon to match, for holding white, black and colored pins respectively.

For the doll pincushion you must buy a little black china doll, and clothe it in two strips of white ribbon, about 2 to 2½ inches wide, and 10 or 12 inches long, and frayed out at the ends to form a fringe. These are left open at the sides, and tied in at the waist with a little ribbon sash, which serves to hang the pincushion up if desired. Underneath the ribbon frock are a couple of strips of scarlet or white flannel neatly vandycked all around the edges, and into these the pins are stuck, or one may be used for needles. This kind of pincushion is, however, more especially useful for holding safety pins, as these fasten very conveniently into the strips of flannel.



THE PORCUPINE PINCUSHION

A monster pincushion, which reaches from side to side of the dressing-table, and holds not only the supply of ordinary pins but the hundred-and-one hat pins, lace pins, safety pins, and so forth, which are thus best marshalled for choice, may be made in bolster shape to rest on semi-circular wooden supports after the fashion of the old lace pillow, the ends being gathered into the round of the bolster, and finished off with ribbon streamers, each terminating in a colored glass bead. The idea permits of many variations, according to the style and coloring of the room and the kind of dressing-table which it will adorn. For a polished mahogany table the covering might be of flowered brocade, while if the table should be of the "petticoated" kind, the cushion should be *en suite*, of plain silk or with a Swiss or lace cover showing the color through it; a good accompaniment to the monster sachets of a well-appointed wardrobe. All-over Valenciennes lace over yellow silk is charming.



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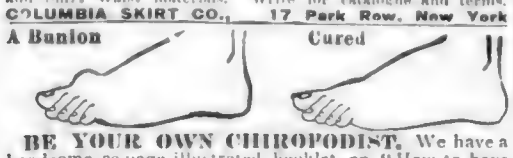

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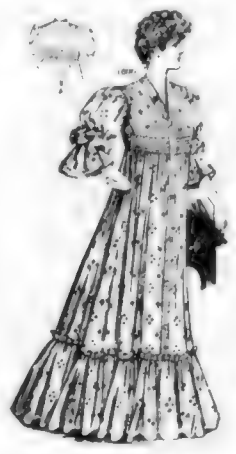

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No. 1521. Ladies' Puff Sleeve. Cut in size 36 in. bust measure only.
Price 10 cents.

These Patterns, in the sizes quoted, can be obtained from THE PICTORIAL REVIEW COMPANY and all its agents. THE PICTORIAL REVIEW COMPANY, 853 Broadway, New York; 158-164 State St., Chicago, and 121 Geary St., San Francisco, Cal.

We Will Give You

This $10.00 Polished Oak Rocker or This $10.00 Couch With a $10.00 Purchase of Our Soaps, Coffees, Teas, Spices, Baking Powder or Other Articles of Your Own Selection, and Guarantee You Absolute Satisfaction.

The Publisher of This Paper Will Tell You Whether Our Guarantee is a Good Guarantee.

Someone who doesn't know anything about it may tell you we can't do this. But we can do it. We *do* do it. We have been doing it for thousands of satisfied customers for several years. When we say that we will give you a $10.00 premium with $10.00 worth of our goods, all for only $10.00, we mean that we will do just that very thing. And we are willing to tell you *how* we can do it.

When we say "a $10.00 premium" we mean some good and useful article which would actually cost you $10.00 if you bought it from a merchant. And when we say "$10.00 worth of our goods" we mean goods that would actually cost you $10.00 if you bought them from your grocer or druggist. Do we make ourselves plain so far?

Now let us go further and tell you, just as simply as we can, *exactly* how we do this. We, CROFTS & REED, are one of the largest manufacturers of toilet and laundry soaps, baking powder, flavoring extracts, perfumes, toilet articles and other merchandise, all of recognized superior quality. And we buy coffees, teas, spices and similar products in great quantities direct from the importers.

Now then! You know, just as nearly everybody else knows, that when you buy an article of merchandise from a retail dealer you pay at least *twice* the amount of money that it cost to manufacture that article. For instance, there probably is not a ten cent soap on the market that costs more than 4½ cents to make. But when you buy a cake of that soap from your dealer you are paying not only the manufacturer's profit but also the wholesaler's profit, the salary and expenses of his traveling man, the cost of re-handling and re-shipping and the retailer's profit and rent and clerk hire. And what is true of the cake of soap is true of everything else you buy from your dealer.

We manufacture and sell direct *to the consumer*, eliminating the wholesaler and the retailer and all their expenses and added profits. We sell our goods at one profit ONLY, and a saving of one-half for the consumer.

Now about our premiums, and mind you, our premiums are all really good, useful and valuable articles. With every $10.00 purchase we give a $10.00 premium. With every $5.00 purchase a $5.00 premium. Take, for example, the handsome polished oak rocking chair or the fine tufted velour couch which we show here. If you went to your furniture dealer and bought this chair or this couch, either one, it would cost you not one cent less than $10.00. The dealer isn't to blame. He cannot afford to sell it for less than that. He doesn't buy many of such pieces at a time and he *pays high* for them. Then he has to carry them in stock, for months perhaps, and a price of $10.00 allows him probably no more than an honest profit.

But our case is different. We buy this chair and this couch in lots of a thousand or two thousand, often contracting for the entire output of a factory, and we buy at prices FAR BELOW what the dealer has to pay; such a low price that we could sell for less than he PAYS and make a good profit. But bear in mind that we *do not* make a profit on them.

And it is just the same with nearly nine hundred other useful and valuable articles, such as desks, book-cases, tables, sideboards, carpets, rugs, lamps, lace curtains, dinner sets, ladies' suits, skirts, waists and furs. Everything, indeed, for your wardrobe and your home. All these articles we give as premiums with our CROFTS & REED goods, and everything on a Thirty Days' Free Trial, absolutely guaranteeing satisfaction or YOUR MONEY REFUNDED and freight charges paid. That's *the way* we do business, and there are no ifs or ands about it either.

Get our catalogue and send us a trial order and be convinced. We will take all the risk.

We have a club plan that might interest you. Thousands of ladies in all parts of the United States are forming CROFTS & REED clubs successfully and FURNISHING THEIR HOMES WITHOUT ONE PENNY OF EXPENSE. You can do the same.

If you have just a little spare time, you can easily form a club.

Customers not desiring a premium can buy any or all CROFTS & REED soaps or other products at one-half price. This means 5 cent laundry soap at 2½ cents per bar; fine toilet soap, regular price 25 cents per box of three cakes, at 12½ cents per box; 25-cent pure cream of tartar baking powder at 12½ cents per can, etc., etc.

Write to us to-day for our great illustrated catalogue and fashion book, and full particulars about our club plan. You will be glad you read this advertisement.

CROFTS & REED

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Laird's Secret of Beauty Bloom of Youth

Actresses, Opera Singers, Society Ladies, and in fact **every lady** desires to be considered handsome. The most important adjunct to perfect beauty is a clear, white, smooth, soft and beautiful skin. **Ladies** afflicted with **Tan, Freckles, Rough or Discolored Skin** and other **Blemishes** should lose no time in applying this old-established and delightful toilet preparation.

It will *immediately* obliterate all such imperfections and is perfectly harmless. It has been chemically analyzed by the Board of Health of New York City and pronounced entirely free from any material injurious to the health or Skin.

Ask for "BLOOM OF YOUTH"—take nothing else.

Price, 75 cents per Bottle

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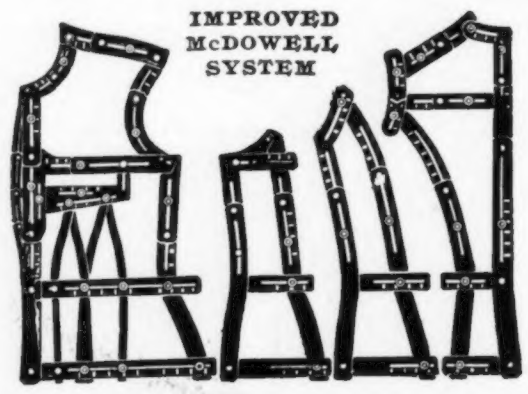
As Useful for Drafting Garments as the Sewing Machine is for Putting Them Together.



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WE are successfully teaching our Celebrated System of Dresscutting by Mail to those who cannot spend the time necessary to attend one of our regular schools, or who live too far away to make it convenient to do so. We have expert teachers who look over and correct all lessons, and give individual instruction on all points not thoroughly understood by the pupil. We can teach you to become an expert cutter and make you capable of doing the best work at a saving of one-half in time. You will be able to cut garments so accurately that no refitting will be necessary.

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We can furnish CHILD'S ANGORA SET, similar to No. 189, ABSOLUTELY FREE for 4 subscriptions; No. 106 made of SABLE LYNX for 4 subscriptions or of Manchurian Lynx (slightly narrower) for 3; No. 135 of GENUINE BROOK MINK, or of RICH NEAR SEAL, or of FRENCH SABLE for 10 subscriptions, or of MANCHURIAN LYNX (slightly narrower) for 5; No. 405 of GENUINE BROOK MINK for 16 subscriptions, or of JAPANESE LYNX for 12.

A muff, or collar, or escot will be furnished for half the number of subscriptions required for a complete set. IN ORDERING MUFF STATE WHETHER YOU PREFER THE SIZE SMALL, MEDIUM OR LARGE.

Make remittances by check, money order, or registered letter.

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A Man's Necessity

BECAUSE it makes it EASY for him to be tidy and well groomed—to look a "winner" every day. You've noticed, haven't you, that it's the neat, tidy fellows who "GET ALONG" at the office, in society, everywhere? It's because a man, in these days of hurry, is taken AT HIS OWN VALUATION—there is no time to investigate. If he LOOKS prosperous, successful, capable of handling big things, he is GIVEN THE OPPORTUNITY. His appearance GETS him the opportunity, and no one but himself is to blame if he does not "make good." There is little room in the modern business office for a man who LOOKS "down-and-out," or like a "dead one," no matter what his REAL ABILITY may be.

But it isn't always easy to KEEP tidy, no matter how great your desire to do so. The tailor is rushed with work—there are many ahead at the boot-black stand and you are due at the office in a few minutes—or you have overslept and there is not time to hunt up the polish and go to the basement or the back porch to polish your OWN shoes, or to heat the flat iron and press your own trousers.

There's an end to this trouble when you have

The VALET CHAIR

in your chamber, because this beautiful piece of furniture makes it easy—a pleasure and an ECONOMY to be spick and span ALL THE TIME—every day.

The back of the chair is double. When you remove your TROUSERS for the night, simply place the legs between the backs of the chair. (See Fig. 1.) Then press these backs together and a catch holds them in place. The spring of the wood exerts 500 lbs. pressure all night, and in the morning your trousers are pressed and creased as slick as the tailor would do it.

Your COAT is placed on a natural-form hanger and is suspended from the back of the chair. It is right where you want it in the morning and the hanger keeps it from becoming wrinkled or out of shape. (See Fig. 2.)

Your HAT is firmly held by finger-like springs underneath the bottom of the chair. It never falls on the floor and never gets punctured by a hook, as is often the case when you hang it in the closet. (See Fig. 3.)

Your SHOES go in the drawer underneath the chair, out of the way, and no mud or dust can come off to soil the carpets or rugs.

When you arise in the morning and open the drawer for your shoes there is an adjustable shoe tree which only requires to be slipped into a slot at the front of the drawer, when it is ready to stretch all of yesterday's wrinkles out of the leather. And it holds the shoe firmly in place, so you can polish it comfortably while sitting, without bending the back or going through the twistings of a contortionist. (See Fig. 4.) The blacking, brushes and polishing cloths are all right handy in little places provided for them, and every bit of dirt falls into the drawer, where it can be cleaned out when there is time. (See Fig. 5).

In a very few minutes you are ready for breakfast, "looking as slick as though you had stepped out of a bandbox," and it hasn't taken you more than a few minutes of your time.

And besides the ease and convenience of the VALET Chair, it

Saves you 60c to $1.20 a Week.

If you are to present a good appearance, your trousers should be pressed at least TWICE A WEEK. The tailor will charge you from 15c to 25c each time for doing the work. There's 30c to 50c.

And your shoes should be polished EVERY DAY. That will cost 5c or 10c each time—from 35c to 70c a week.

And when we add the two together we have from 60c to $1.20 a week—**from $33.80 to $62.50 a year**—the cost of keeping tidy.

Remember, this is only the saving in DOLLARS AND CENTS, and does not count the saving on your clothes themselves. The regular tailors' iron weighs from 30 to 50 lbs., and when shoved back and forth over your trousers by a strong man, it takes as much life out of the goods as you would take out in a week's wear.

The VALET Chair makes it possible for you to SAVE this money—and save it so easily that you will regret past inconveniences which you COULD have avoided—trousers not delivered on time, or sent to the wrong man when you NEED them—burned spots, buttons off, and a hundred and one other things. Because you can comfortably do all this work in HALF the time you have spent in GETTING YOUR GARMENTS READY for the tailor, or waiting for "next" at the shining stand.

An Ideal Xmas Gift for a Man

Because it's useful and ornamental as well—just the kind of a present a MAN appreciates. And it is something a man will prize and USE year after year. There is practically no wear out to a VALET Chair. And these chairs are so artistic in appearance and so well made that they're an ornament to any home.

No woman can possibly make a mistake in choosing a VALET Chair for her husband, brother, sweetheart or friend.

Ten Days' Free Trial

We will send the VALET Chair, freight paid, on approval. If it isn't MORE than worth the money AS AN ORDINARY CHAIR (without considering the special features)—or if you are not thoroughly pleased in ANY respect—send it right back and your money will be returned by next mail.

Free Book We have a little book about the VALET Chair, which shows the different styles in natural colors. A postal will bring it.

$12.50 Freight Paid This is the VALET CHAIR in Old Mission style. Made from Quarter-sawed Weathered Oak, with back and seat panels of genuine Spanish Leather. Exceptionally heavy and solid. Our workmen are all experienced furniture men, and we produce only the highest grade of work.

$10.00 Freight Paid The illustration shows the VALET Chair in Colonial style. The material is Quarter-sawed Oak, Robin Hood Green finish, with raised wreath on sides, as shown. Seat panel upholstered in French tapestry. An artistic and beautiful piece of furniture.

$7.50 Freight Paid This we call our Regular style. It is made in Golden Oak, natural finish, with Fabrickoid Leather Seat Panel. It is thoroughly well made by men who have spent their entire lives building high-grade furniture. It would be a real bargain as an ORDINARY CHAIR.

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